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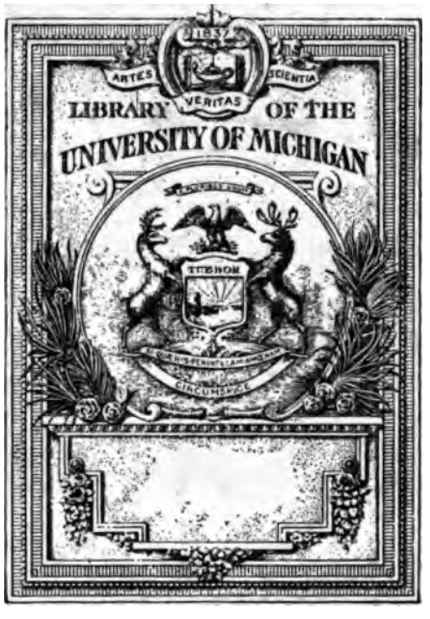
The Rhythms of Childhood

Caroline Crawford
and
Elizabeth Rose Fogg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RHYTHMS OF CHILDHOOD

The Rhythms of Childhood

By

Caroline Crawford
and
Elizabeth Rose Fogg

Illustrations by Katherine Kellogg

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1920

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THE MEANING OF RHYTHM.

The art-expression of the little child is the same as that of the grown-up, except as it differs in degree, and in the child's tools for expression. The factors of *characterization* and *plot-making*, by which the several arts are portrayed, begin as instinctive activities in early childhood.

The first art-expression is *characterization*, and the little child's character-studies come from his earliest experiences, and are told by his only mastered language, — namely, movement. We teachers have too often seen and analyzed this as outward activity only, and have talked much of skipping, walking, running rhythms, forgetting that these movements are patterned mood.

This little book of rhythms gives some of the patterns, or designs, that are universal expressions in all child-activity, and calls them by the names that suggests the mood as well as the action. For in child-life, the two are so blended that the one means the other.

There are three prominent types in the rhythms given. The first is the characterization of some of the happy, and of the sad, moods of childhood. And these patterns are universal, not only for the child, but, for all human life; for the movement pattern becomes the rhythmic design underlying the music and poetry which express the feelings of joy or sorrow.

The child soon demands more definite images than mood alone can give, and he uses his toys, first, of course, as the means of gaining new experiences; then as images, through which he expresses character. He carries over the pattern of the lullaby, and of the train that goes — and goes — and goes, — as definite characterizations of values that are real to him. And he takes the characteristic movement for expression; that is, characteristic to him.

He finds other images which express value in the world about him. His characterization of something that comes and goes, like a flying bird; or of something so light that it floats along, like a feather, he expresses through movement. He tells you of somebody bigger than anybody you ever saw; or of someone so little that he never is seen, and these are his characterizations, in movement, of giants, or fairies.

Such dramatic movement, which reveals character, is figurative expression; and is, in the evolutionary sense, the beginning of poetic language, whether the form used is movement, music, or speech.

In order to show the relation between the child's art-expression and the evolution of the dramatic arts, a selection of folk-music, similar in mood and type, is placed opposite each rhythmic form. The child can then get the significance of music as a language, and begin its study through the acquaintance of simple, but beautiful forms, which express moods that he feels, and therefore understands in the portrayal of character. For the understanding of characterization is a process of slow growth.

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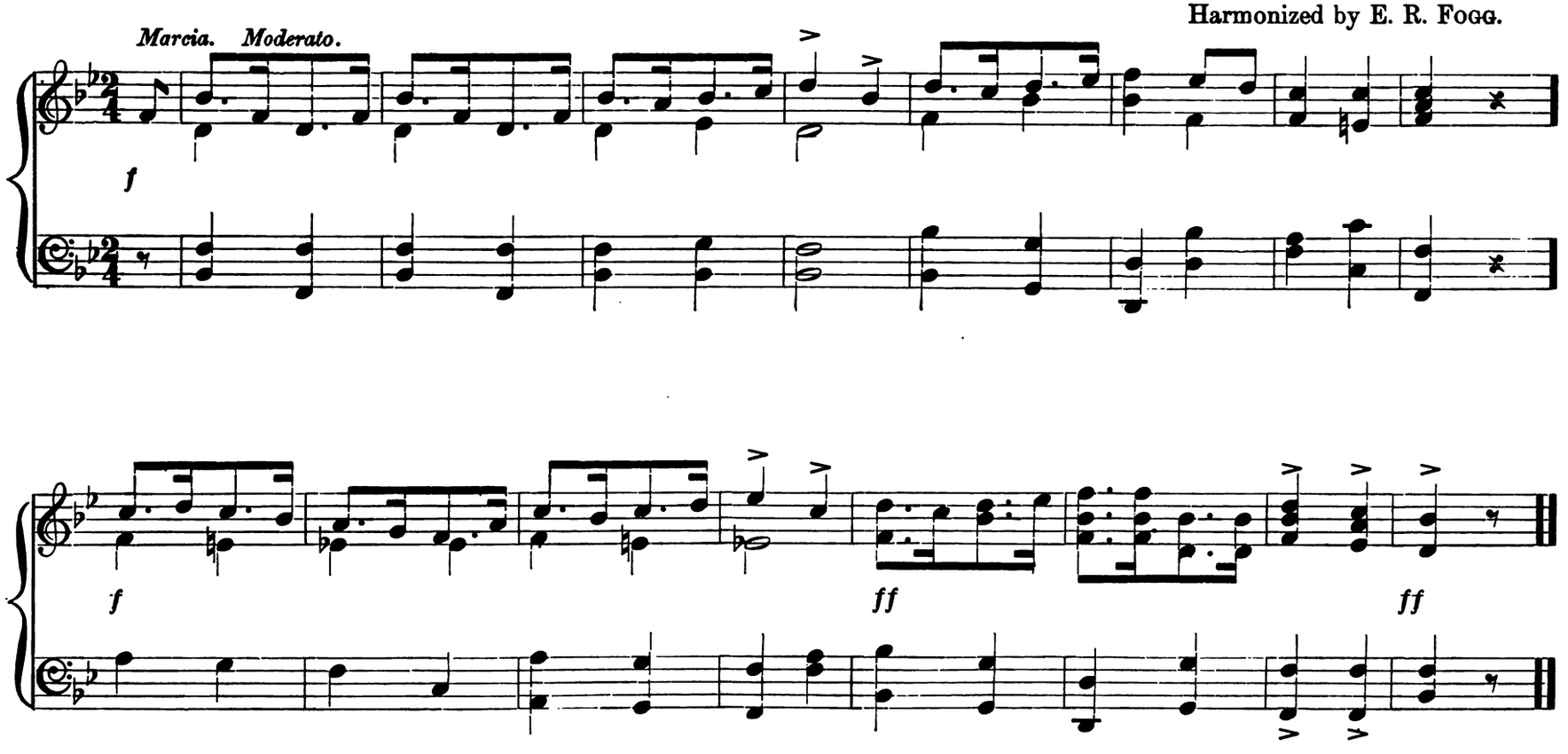
RHYTHMS OF CHILDHOOD

THE MARCH OF DESSAU.

Harmonized by E. R. Fogg.

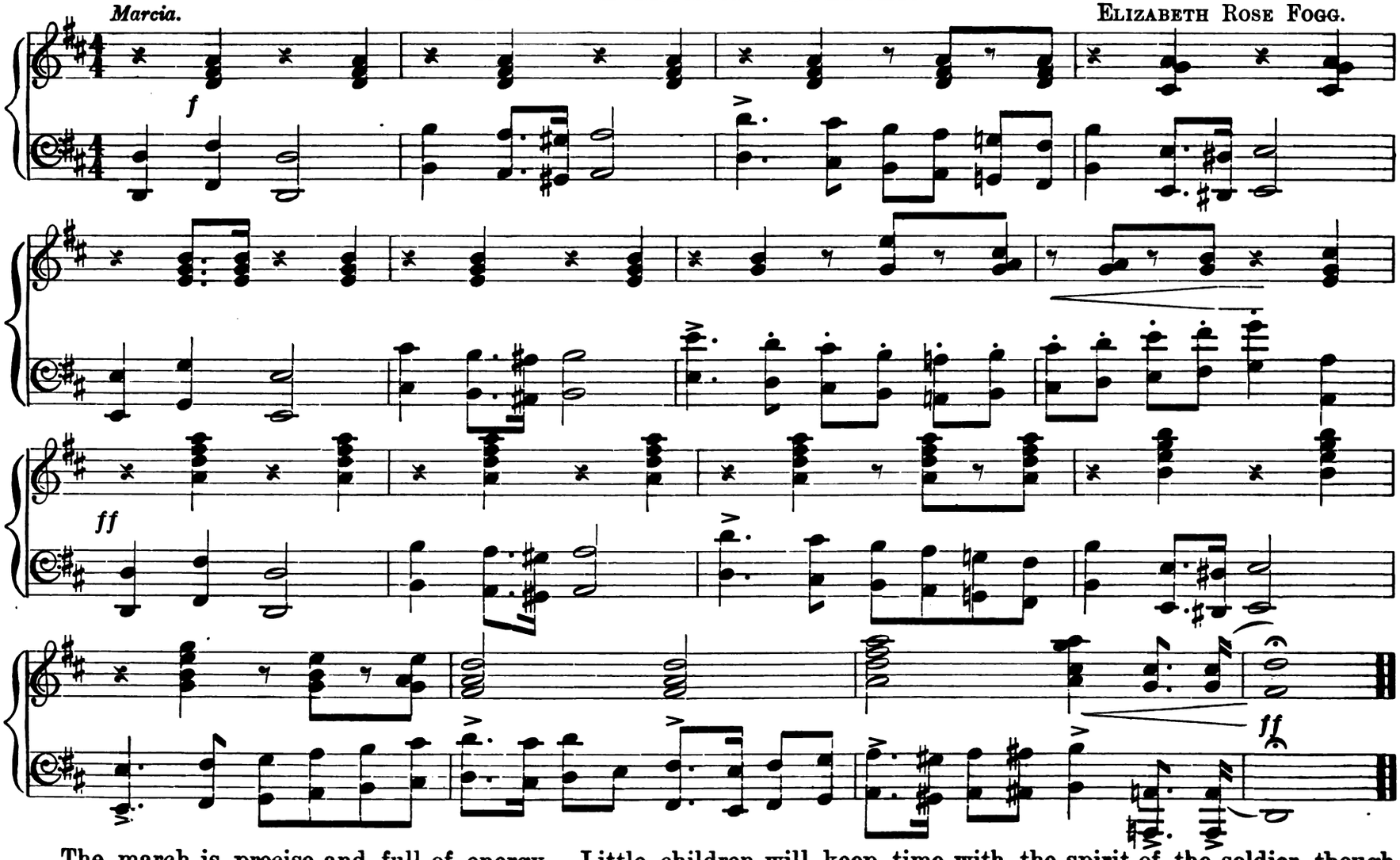


The old battle march of Dessau. This form of it has been the common one since late in the seventeenth century.

HOW WE MARCH A-SOLDIER.

Marcia.

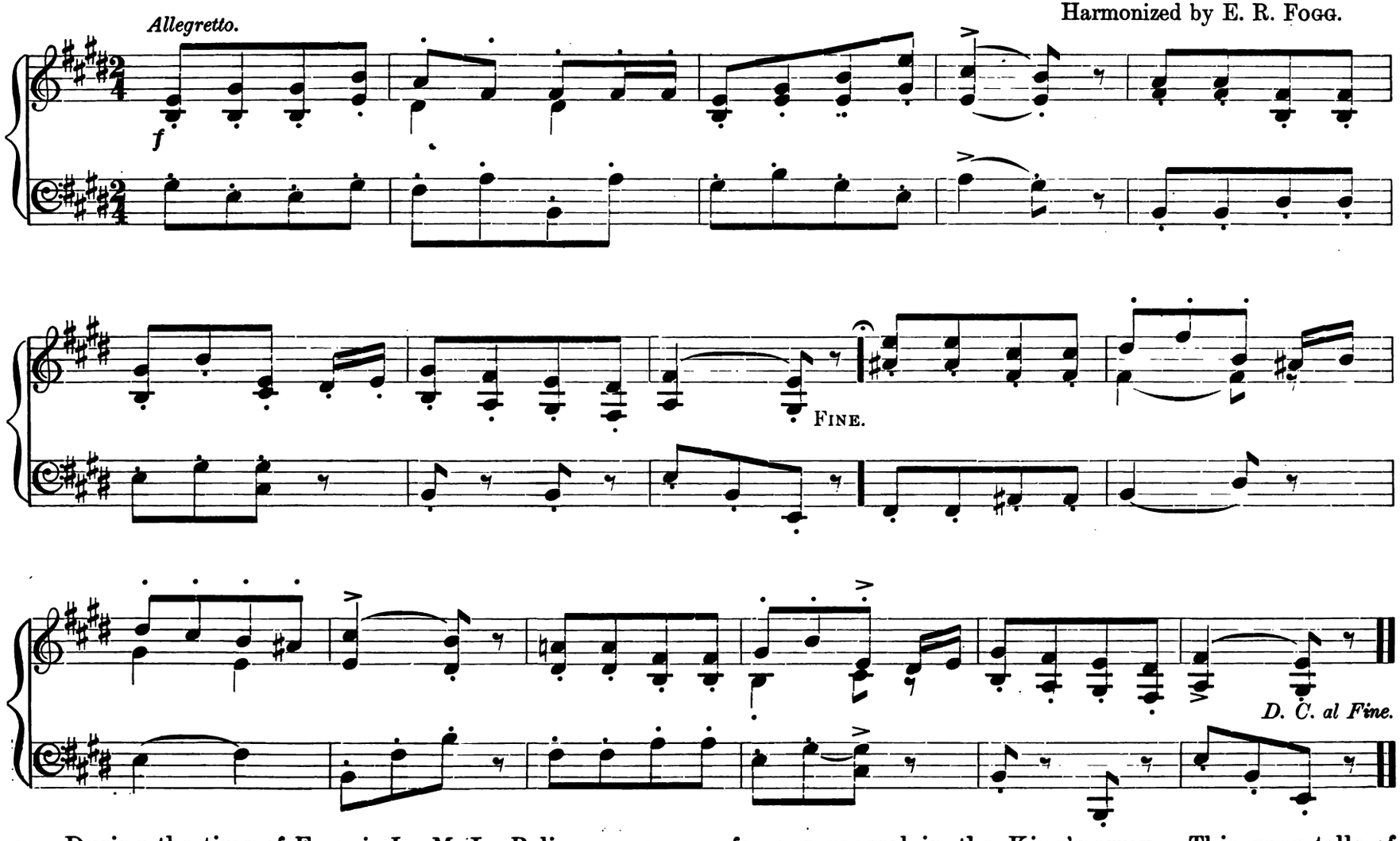
ELIZABETH ROSE FOGG.



The march is precise and full of energy. Little children will keep time with the spirit of the soldier, though they may not get right and left step at first.

THE FAMOUS CAPTAIN OF FRANCE.

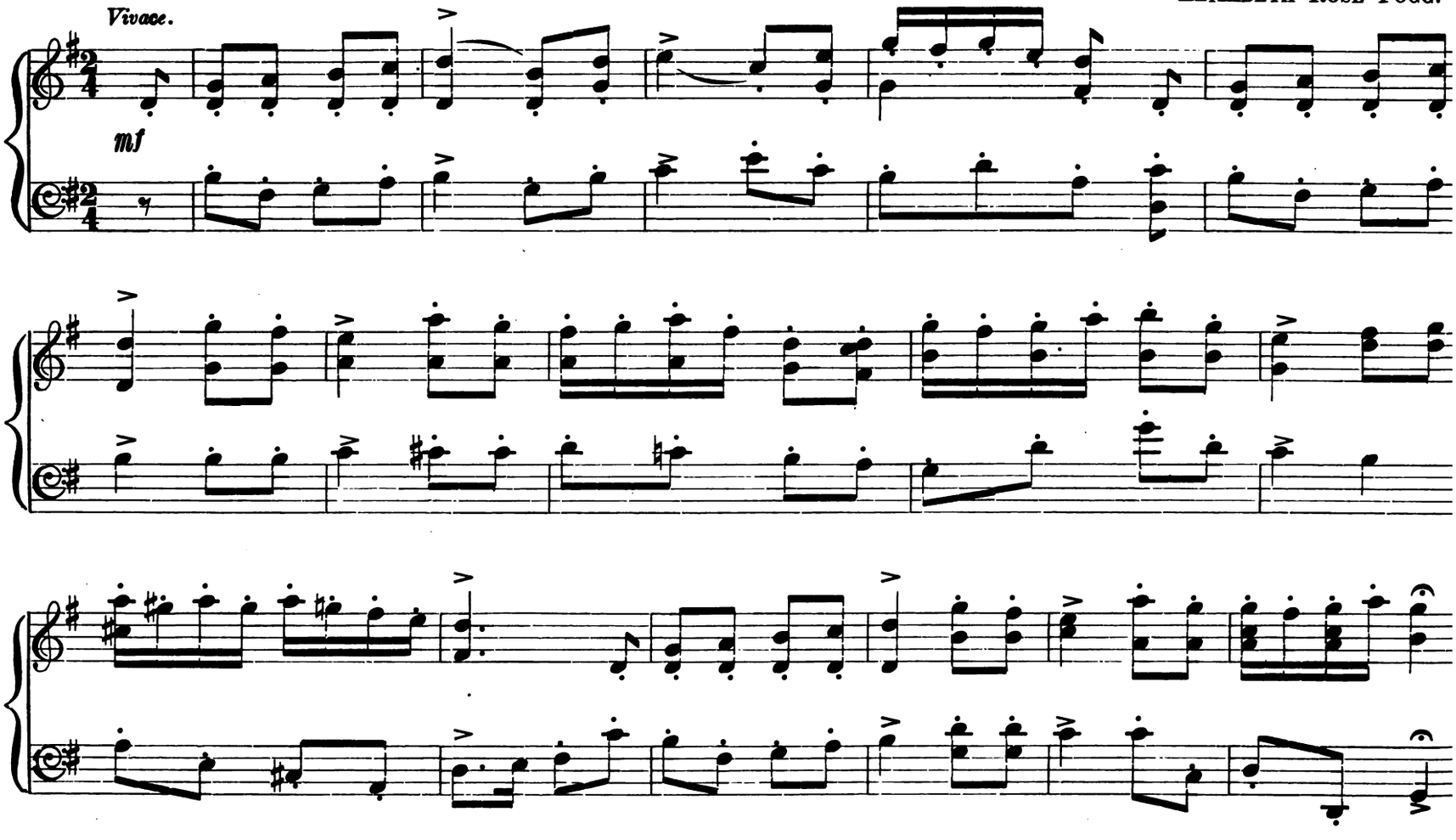
Harmonized by E. R. Fogg.



During the time of Francis I., M. La Palice was a very famous general in the King's army. This song tells of his victories; and the music, his character.

A CLEAR FROSTY MORNING! HERE WE GO!

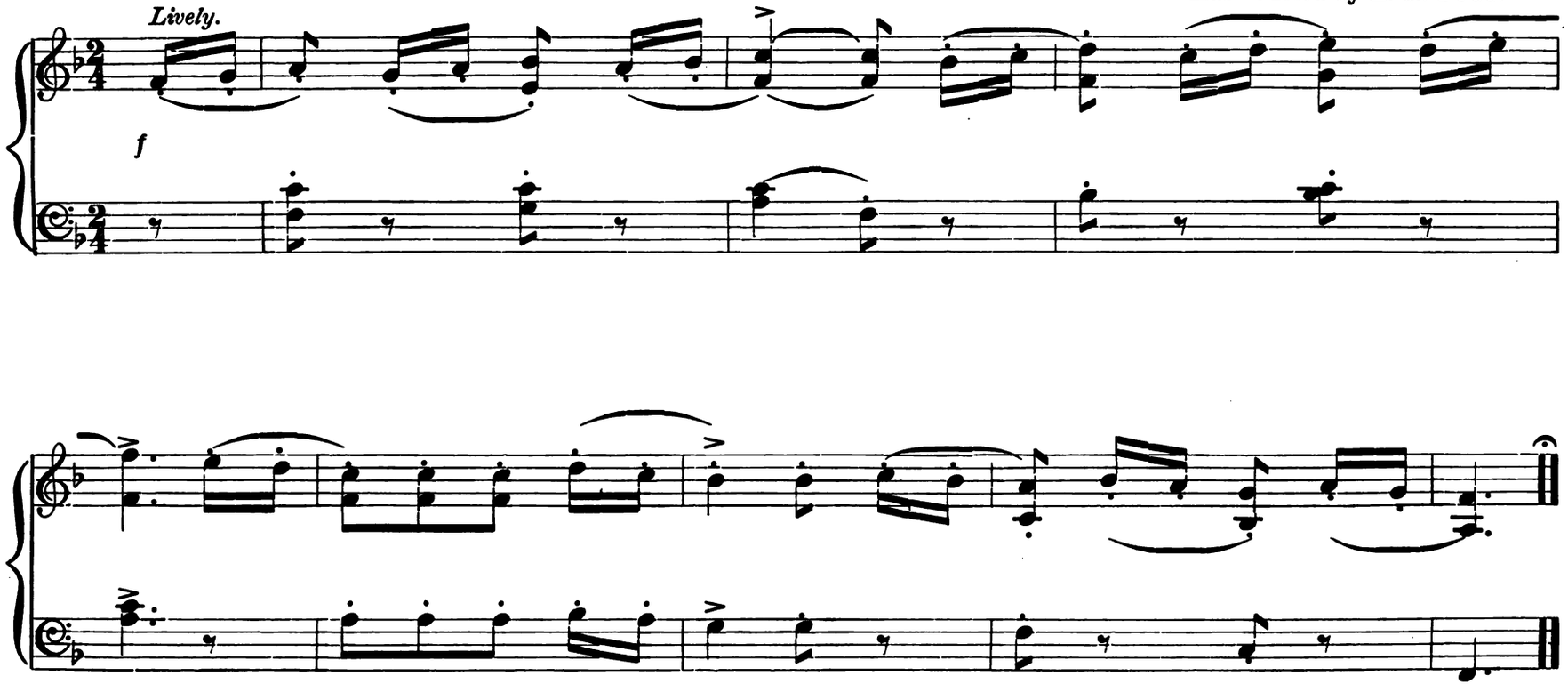
ELIZABETH ROSE FOGG.



The step is quick and light with buoyant spirit. It is the mood of happy little children full of crisp air a sunshine, who are walking as fast as they can go.

THE HEART'S DESIRE.

Harmonized by E. R. Fogg.



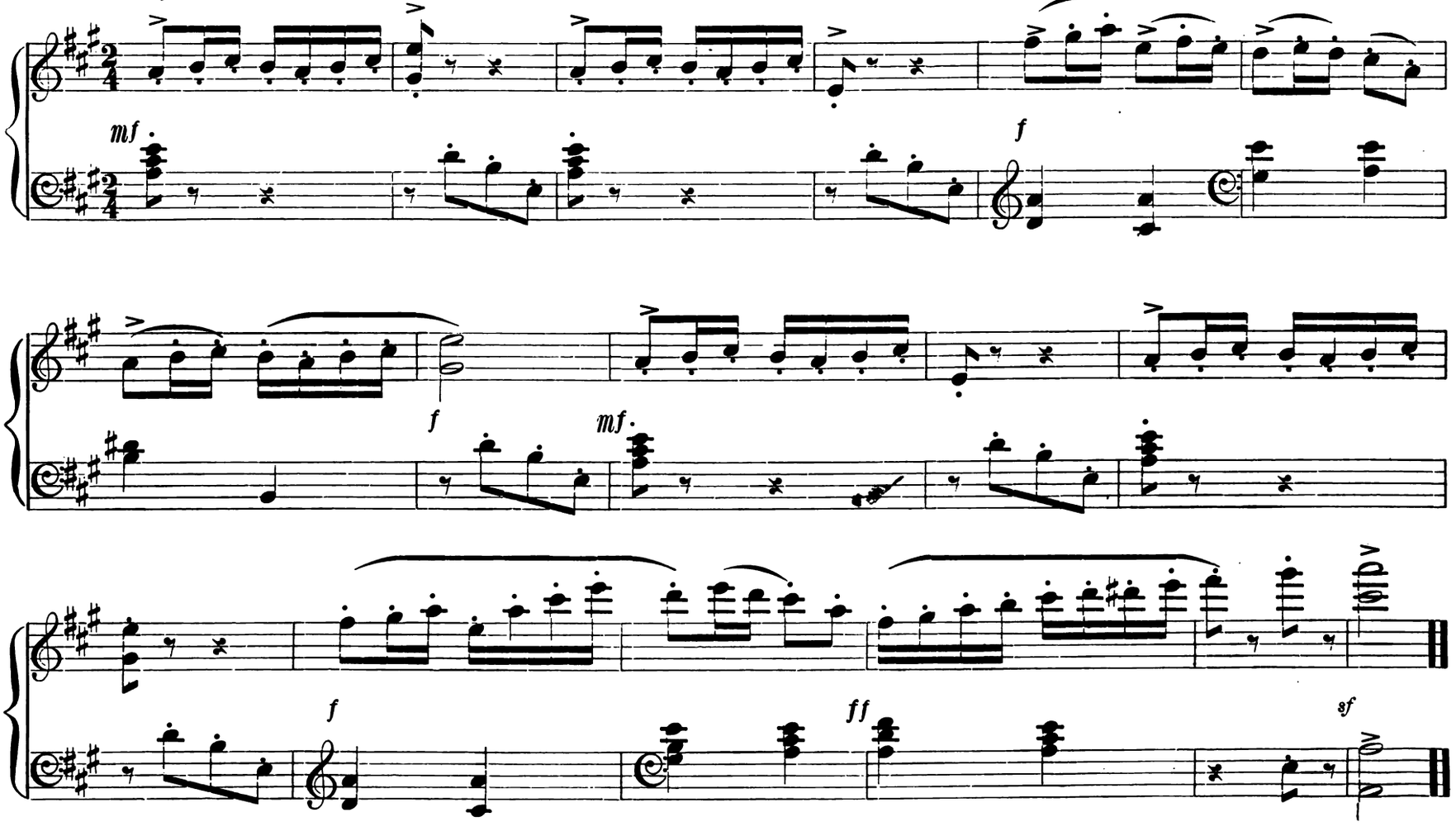
An old German folk-melody. Spring comes with love, and the heart is filled with joy when the woods are beautiful and the birds sing again.

GOING OUT TO PLAY

GOING OUT TO PLAY.

Allegro. Well marked. Staccato.

ELIZABETH ROSE FOGG.



The movement shows the double thought—the happy heart that leaps with joy, and the desire to reach that wonderful land of play. These two moods pattern the step,—leap, run, run.

A TRAGIC STORY.

Harmonized by E. R. Hogg.

Moderato.

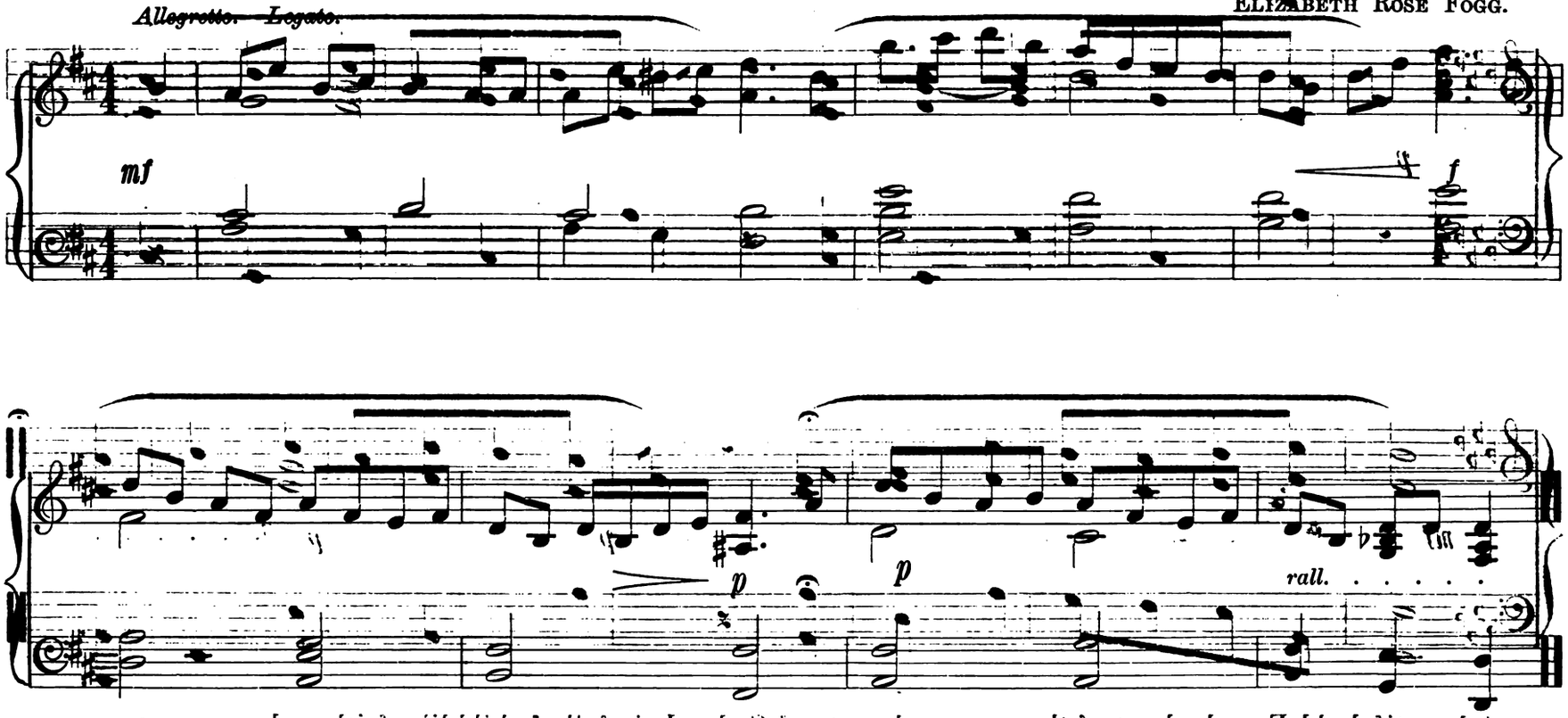
p

Rall.

An old love ballad from Switzerland. It tells of how sad it is when we are separated from all we love most in life.

COMING HOME FROM PLAY.

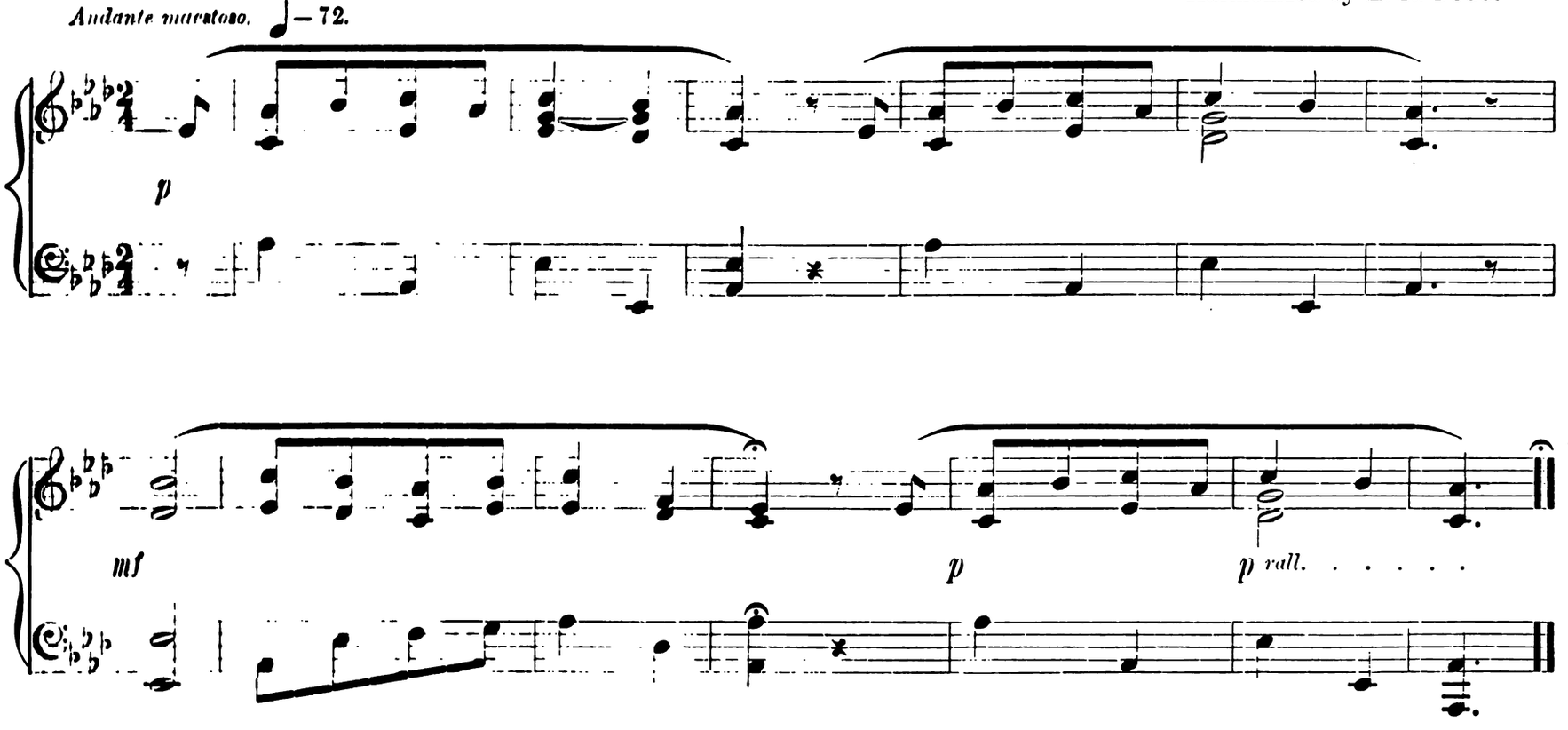
ELIZABETH ROSE FOGG.



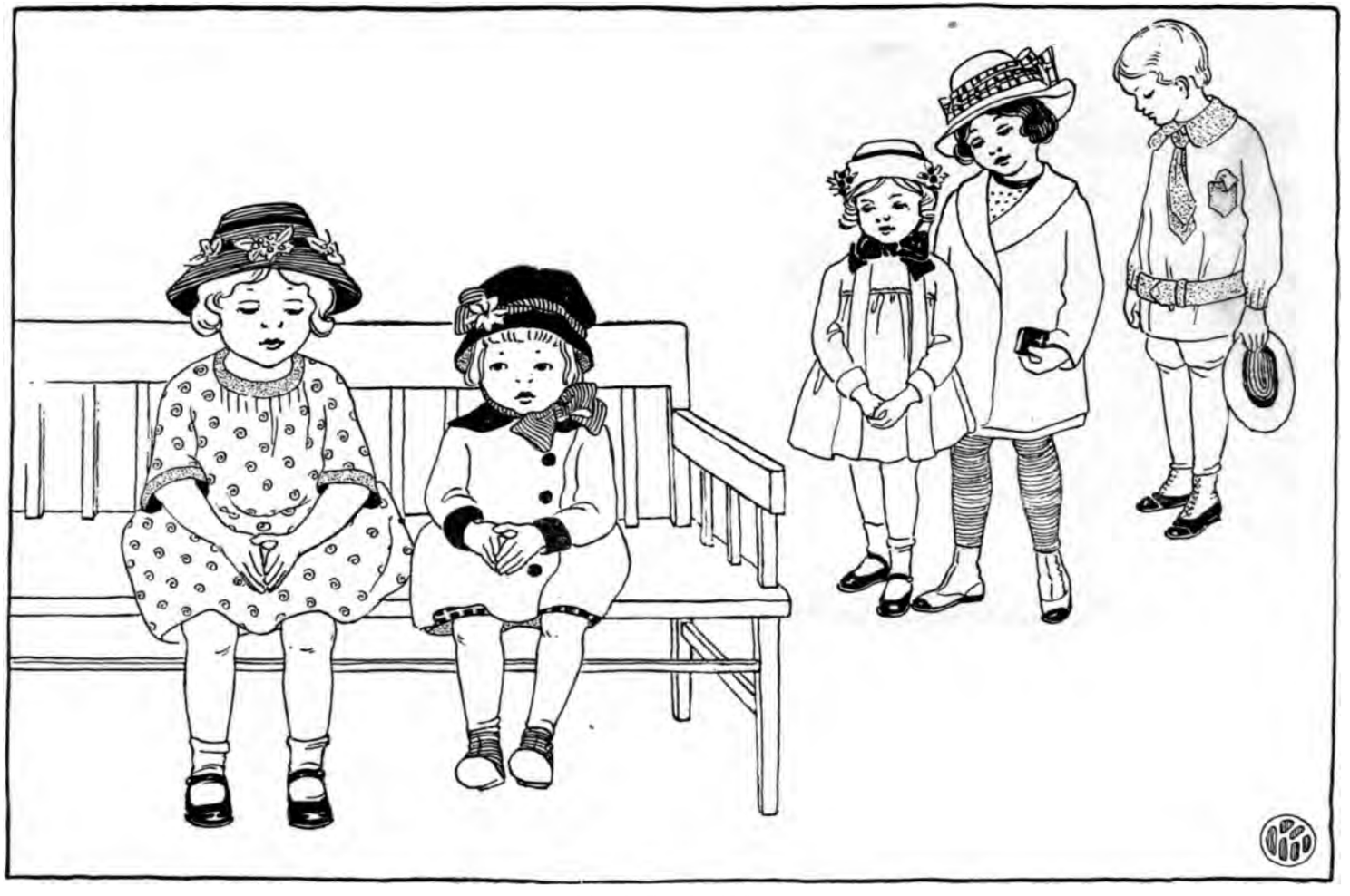
Though they are very tired, it is with great regret that children leave their play, and slowly go home with dragging feet and with heavy hearts.

THE COMMANDMENTS.

Harmonized by E. R. Fogg.



A beautiful old French chant of the commandments of God. It is full of child-like faith and reverence.



GOING TO CHURCH.

GOING TO CHURCH.

GOING TO CHURCH.—REVERENCE.

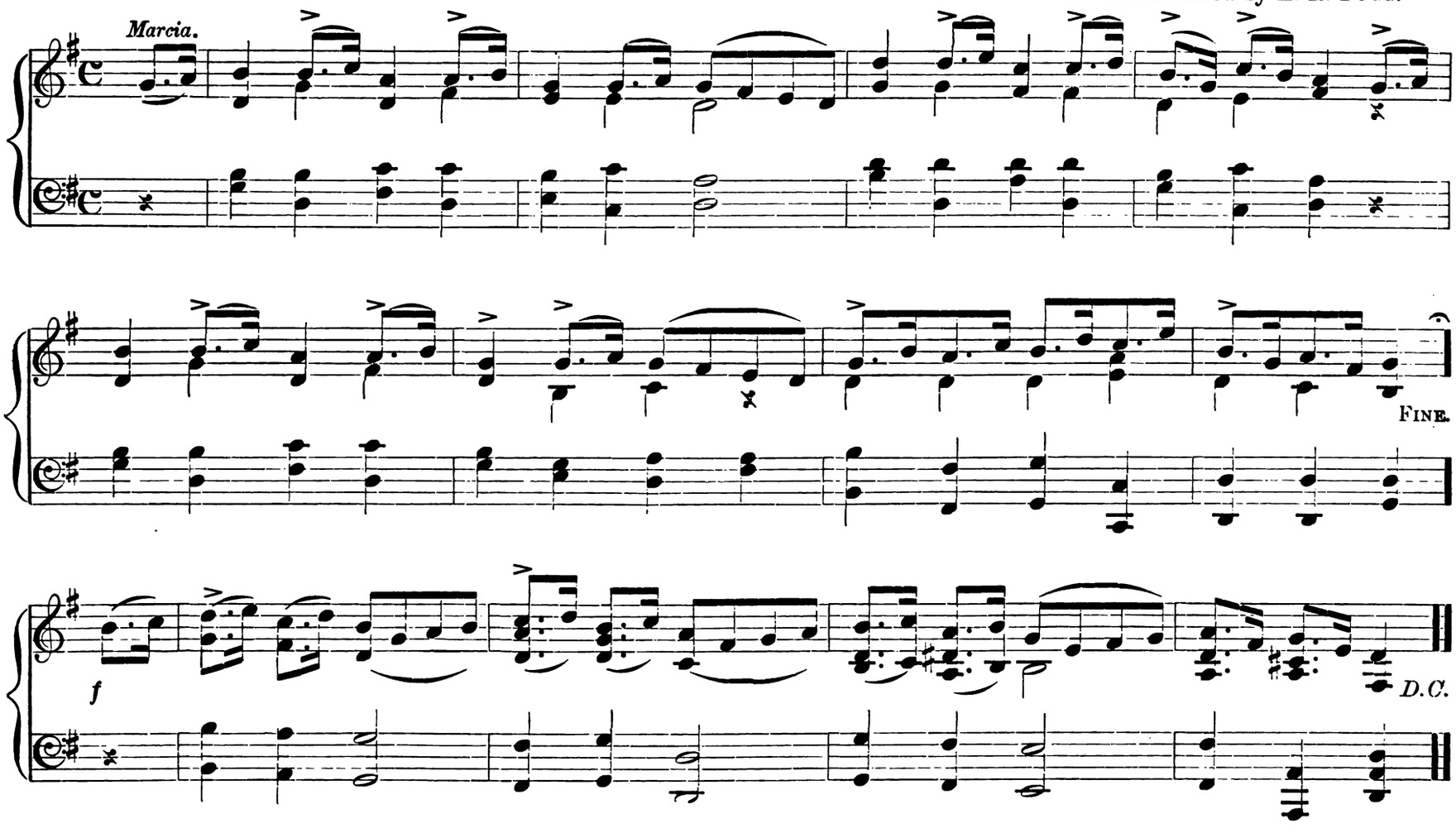
ELIZABETH ROSE FOGG.

Andante moderato.

The mood is expressed either by the way children tell how they go to church, or by the way they sit during silent prayer.

A WELCH MARCH.

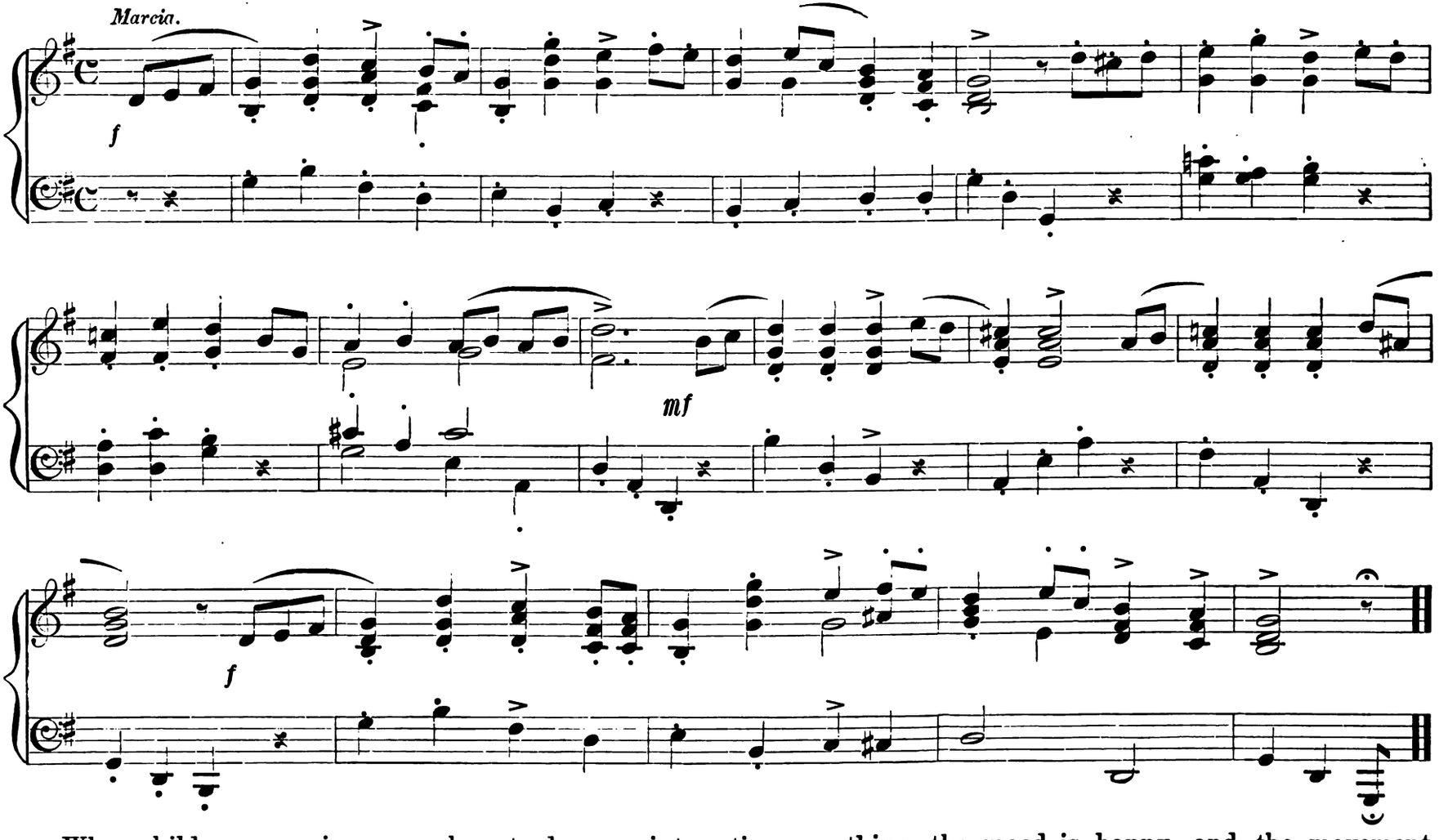
Harmonized by E. R. Fogg.



"Prince Owen Kyveiliog's Delight" is one of the most joyful of all the old marching melodies. This hero was Prince of Powis in the 12th century.

MARCHING IN SCHOOL.—ANTICIPATION.

ELIZABETH ROSE FOGG.

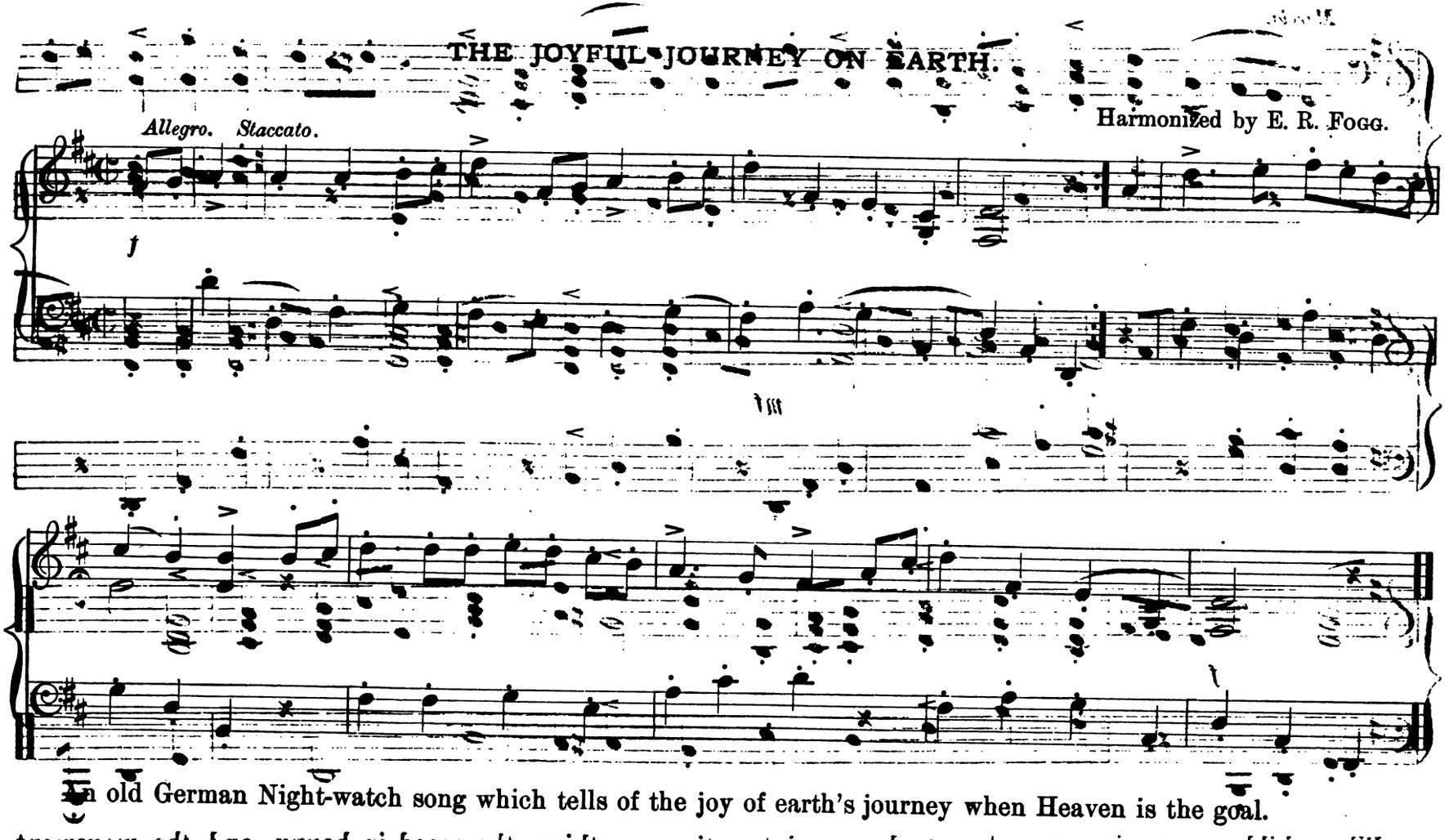


When children are going somewhere to do some interesting new thing, the mood is happy, and the movement light, but vigorous.

THE JOYFUL JOURNEY ON EARTH.

Harmonized by E. R. Fogg.

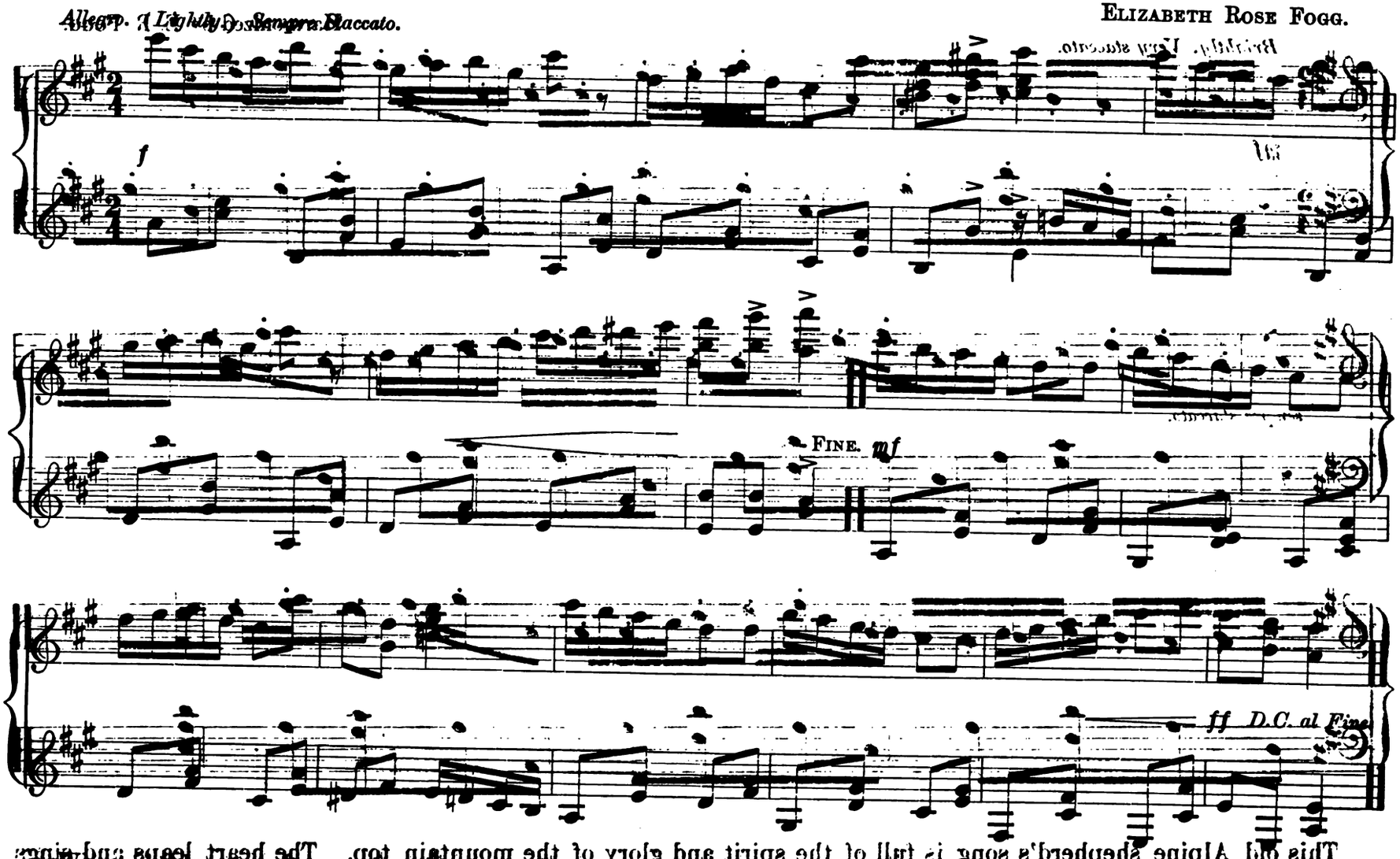
Allegro. Staccato.



An old German Night-watch song which tells of the joy of earth's journey when Heaven is the goal.

LET'S RUN A LITTLE WAY.

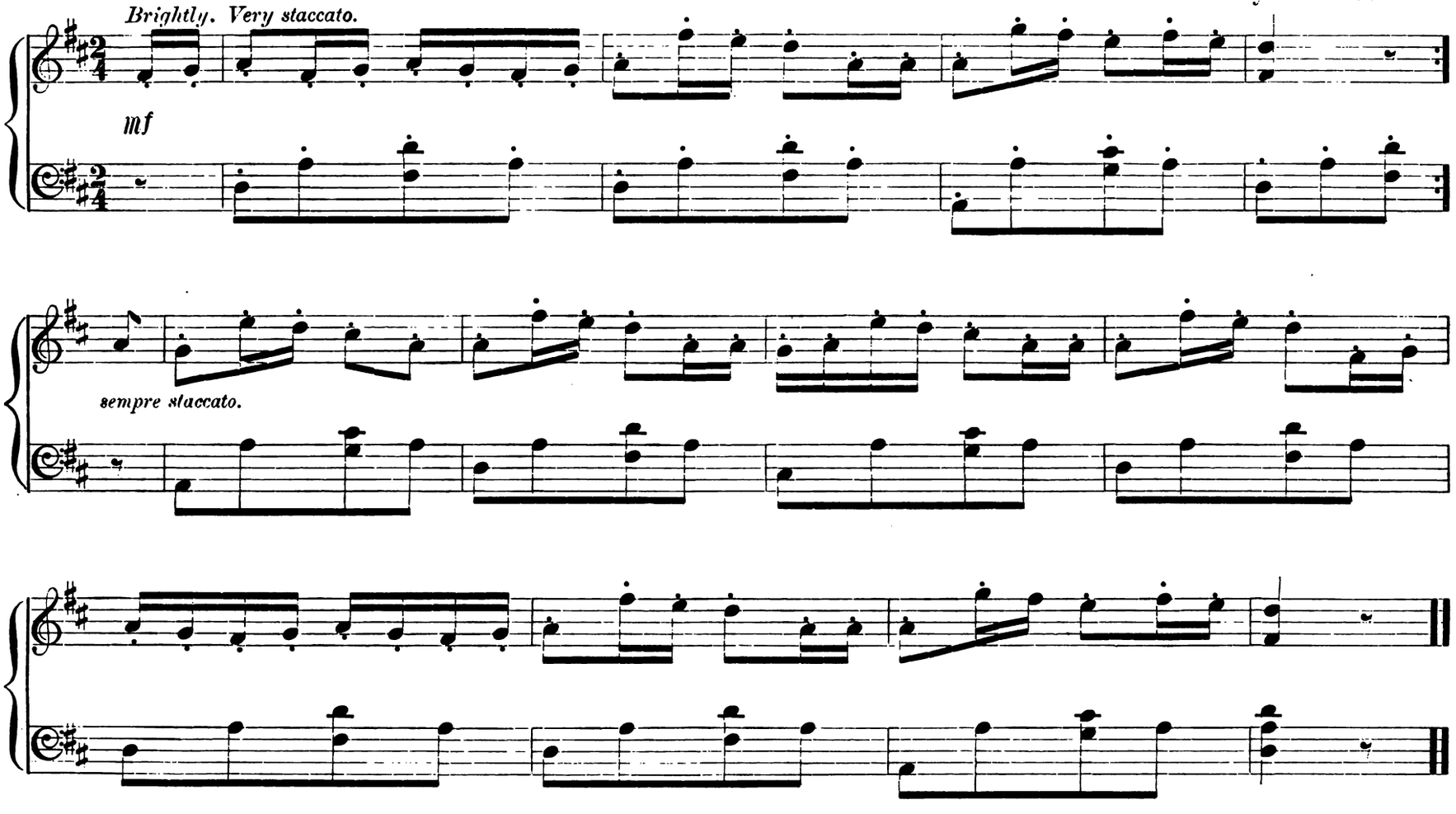
ELIZABETH ROSE FOGG.



When children are happy they often say, "Now let's run." And this light, happy running step is full of

THE SWISS SHEPHERD BOY.

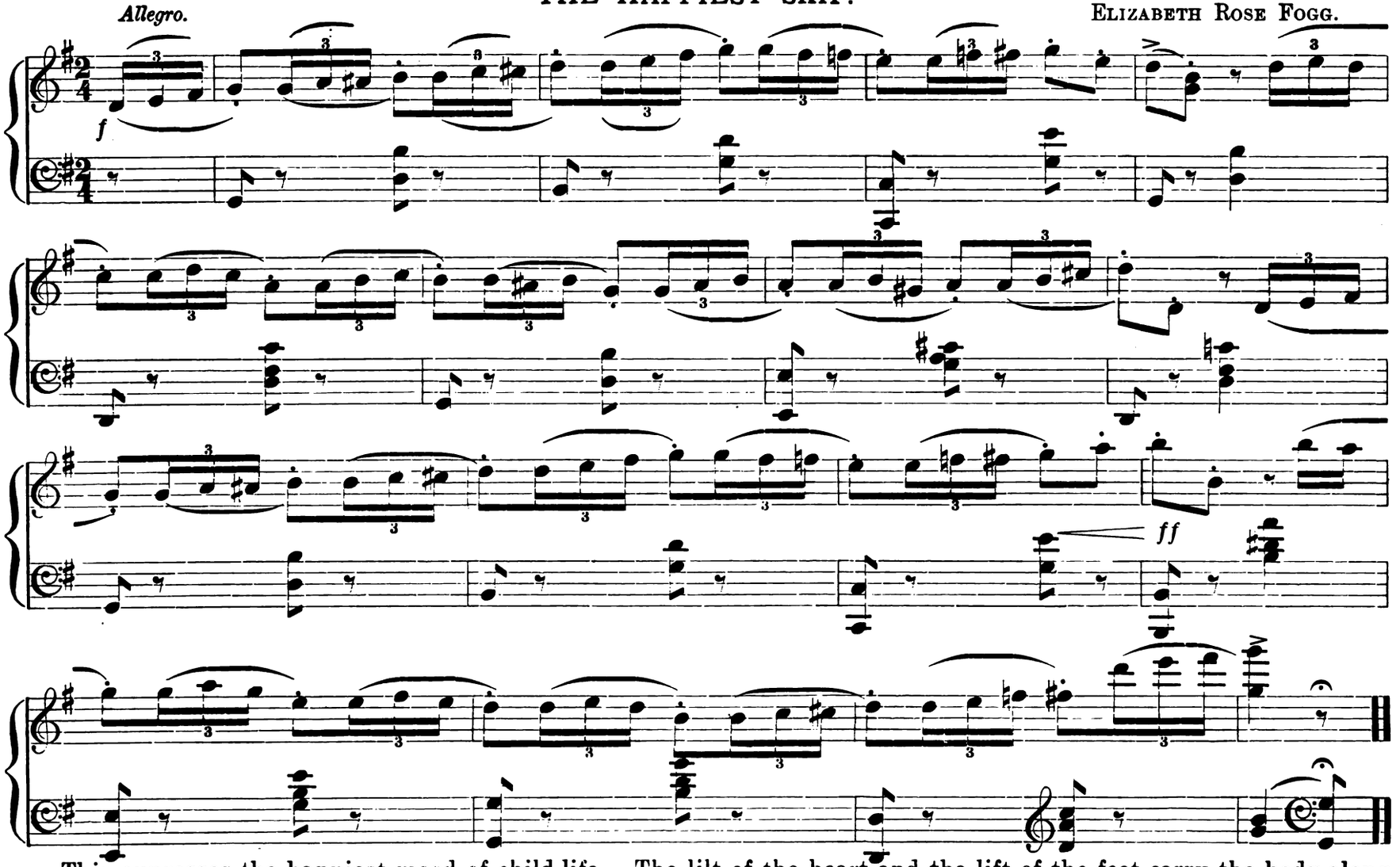
Harmonized by E. R. Fogg.



This old Alpine shepherd's song is full of the spirit and glory of the mountain top. The heart leaps and sings

THE HAPPIEST SKIP.

ELIZABETH ROSE FOGG.

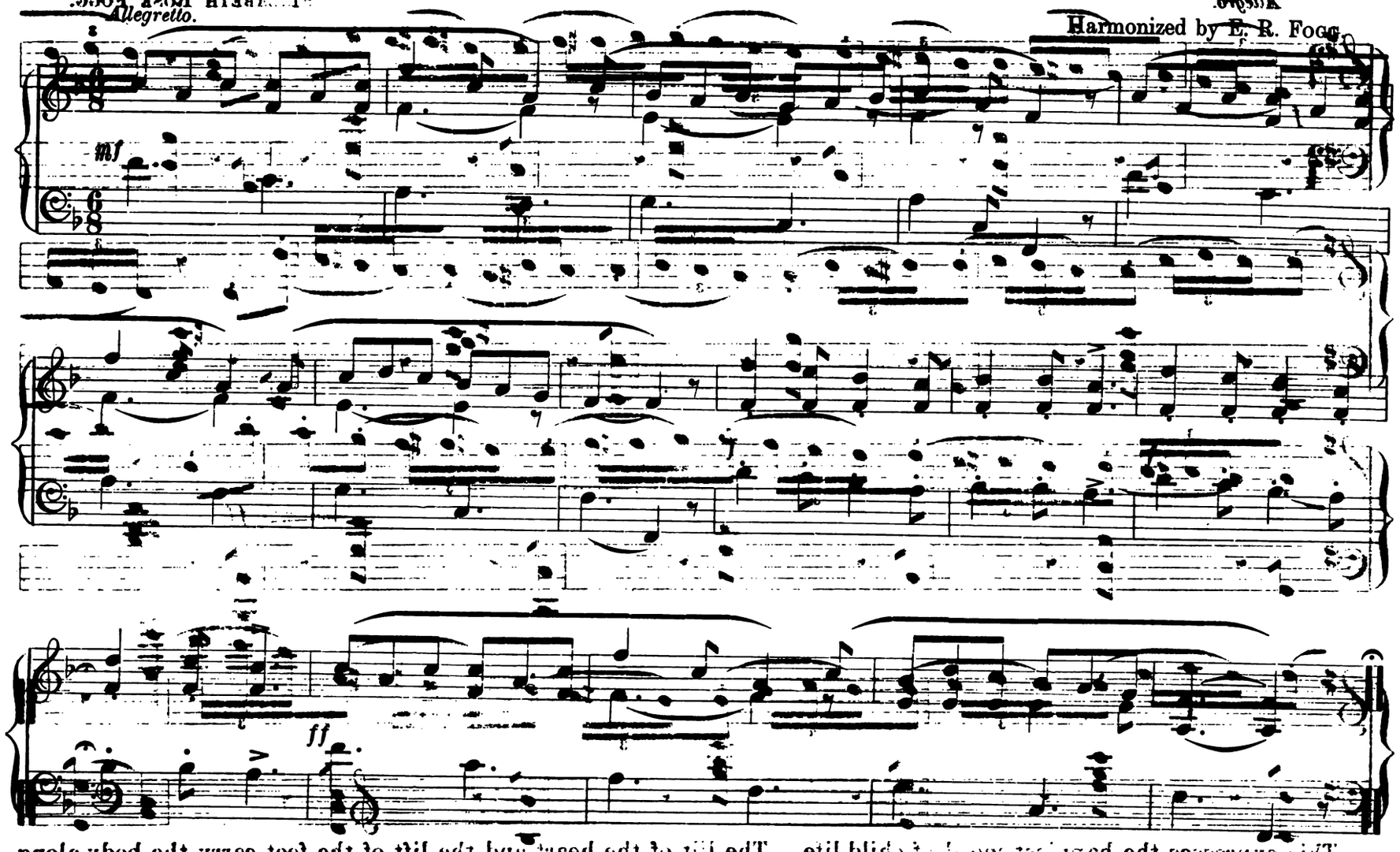


This expresses the happiest mood of child-life. The lilt of the heart and the lift of the feet carry the body along like a bounding ball. It is a merry skip.

LITTLE CHARLES.

Allegretto.

Harmonized by E. R. Foge.

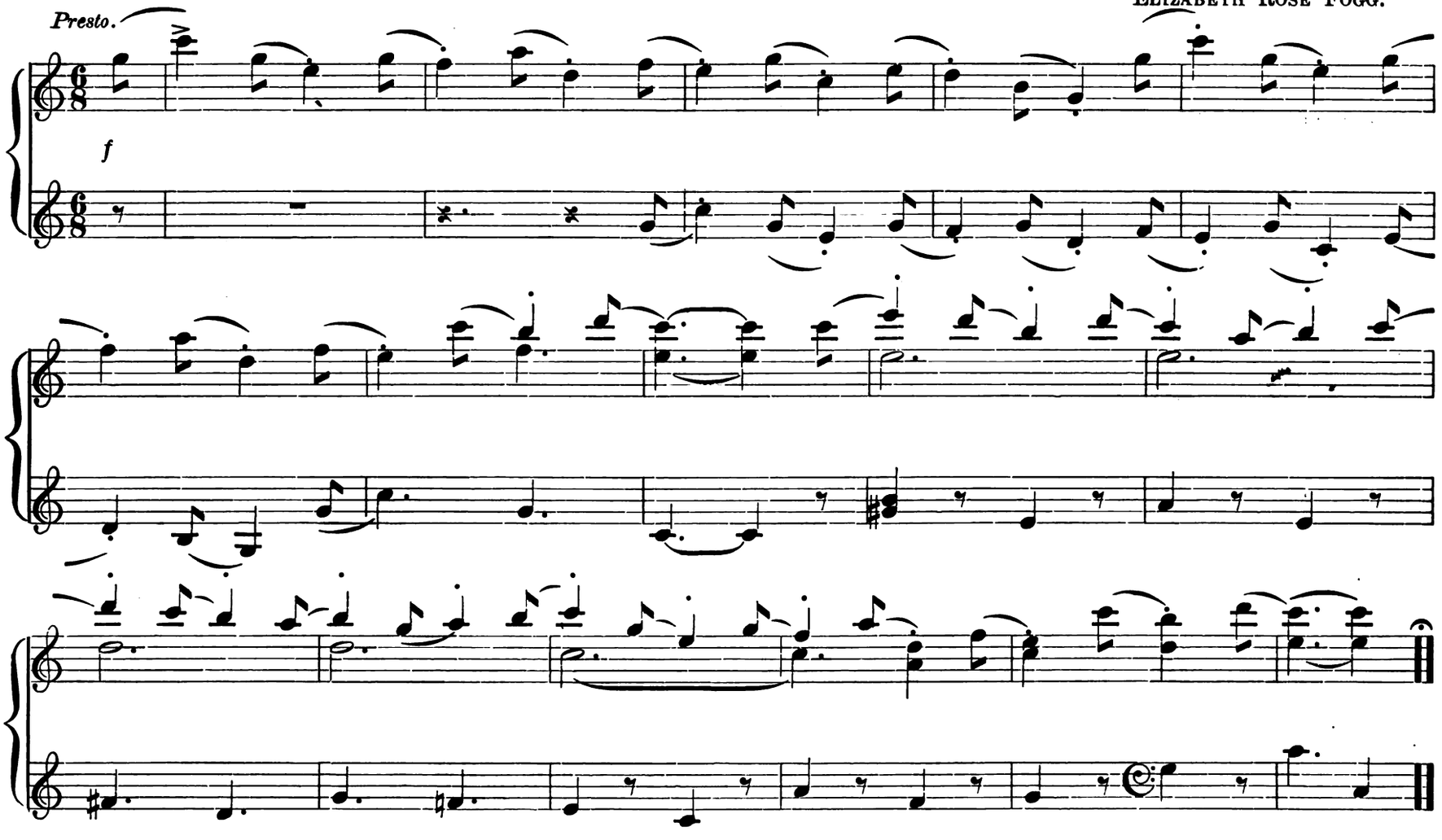


An old French nursery song and dance.

ROUND AND ROUND WE GO.

ROUND AND ROUND WE GO.

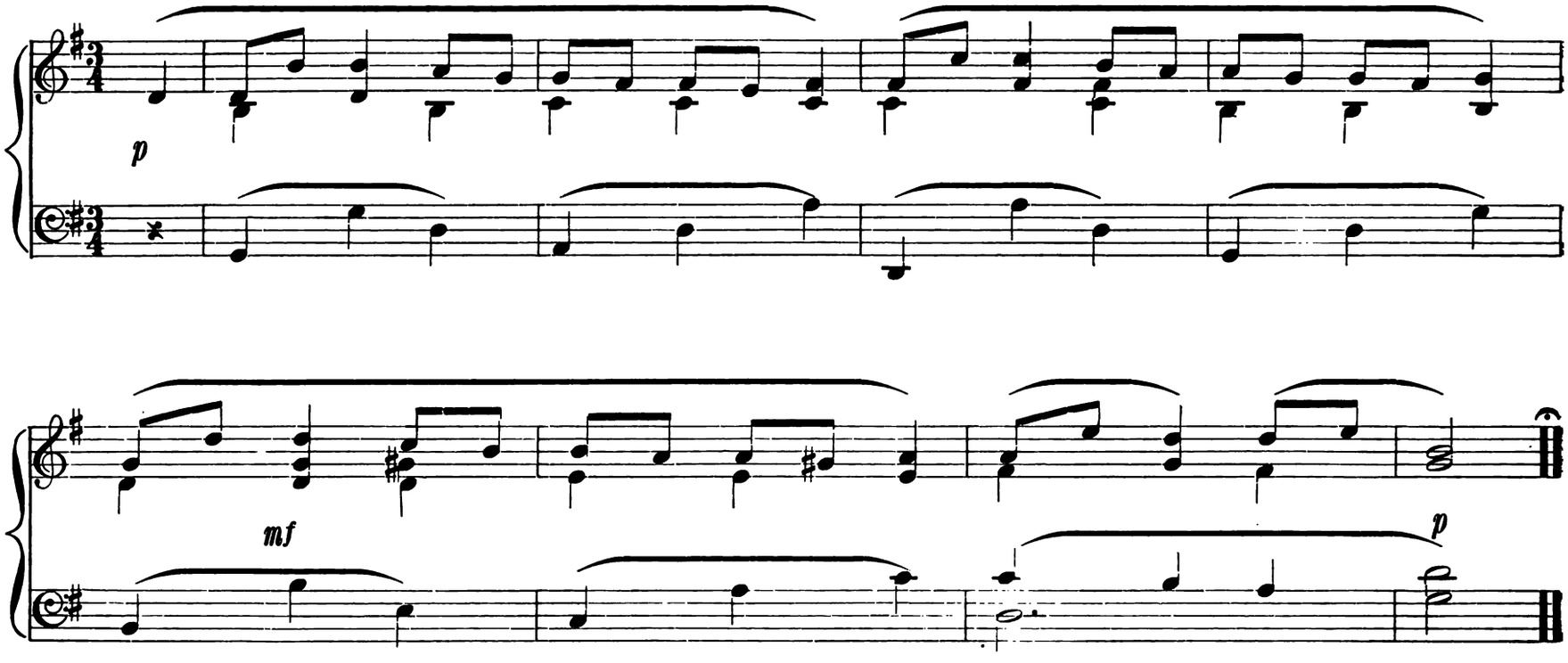
ELIZABETH ROSE FOGG.



Here is represented great excitement. Children sometimes whirl around singly, but often take hands and whirl two by two.

WHY DOES HE NOT COME?

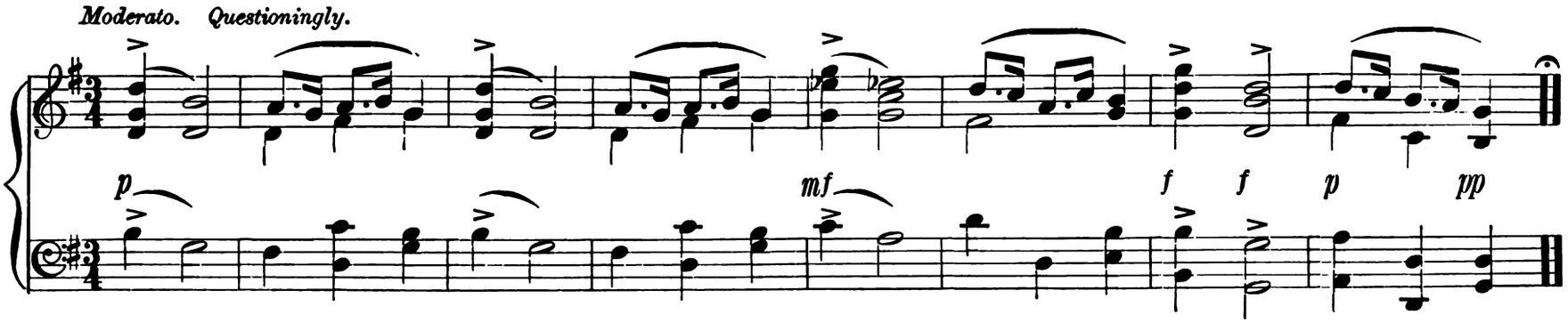
LÄNDLER. Harmonized by E. R. FOGG.



A German song that tells of waiting, yet questioning all the while; perhaps tomorrow he will come.

WAITING.

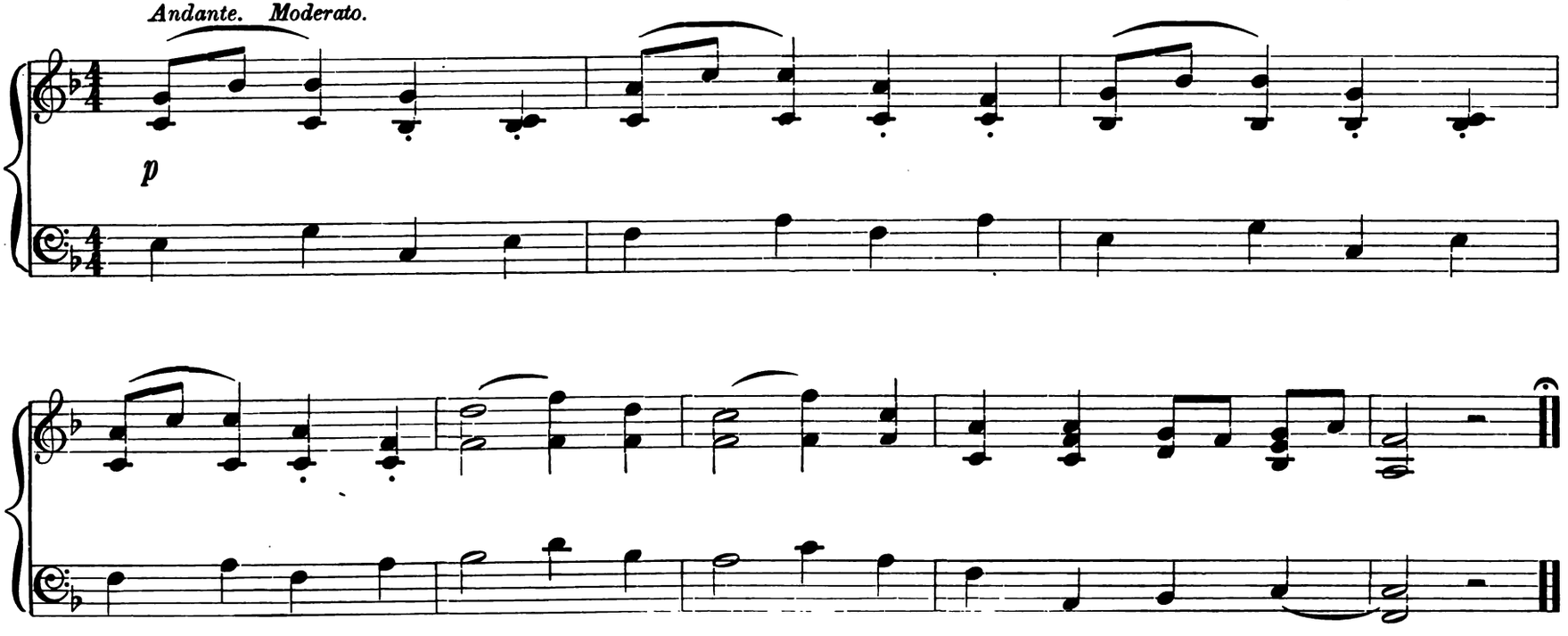
ELIZABETH ROSE FOGG.



When children are waiting for something to happen it is with great effort that they are quiet at all. This is an emphatic expression of inhibited action that is not all *inhibited.*

A SONG OF MARY.

Harmonized by E. R. Fogg.

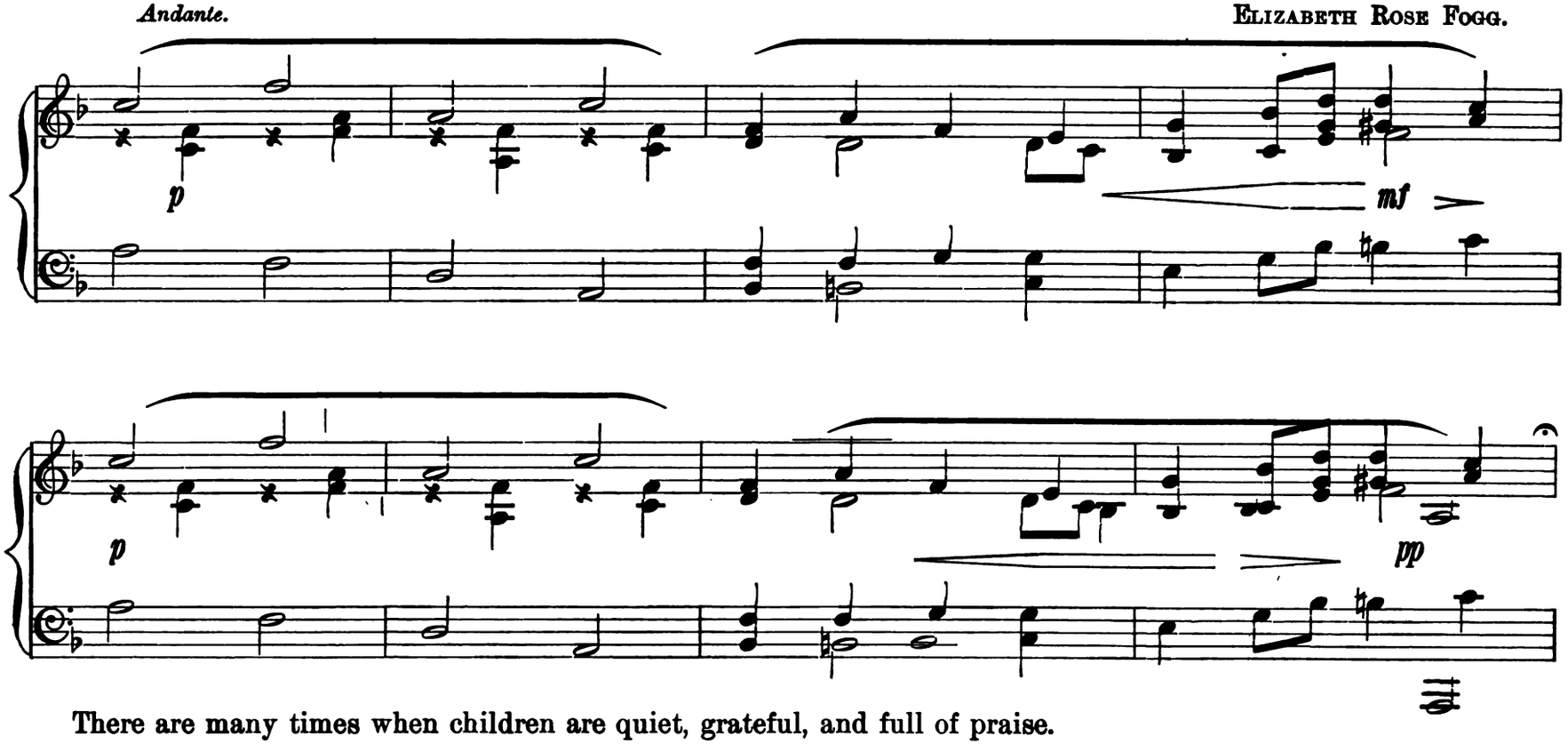


This old German song of the Virgin has the faith of a little child's prayer.

A QUIET MOOD.

Andante.

ELIZABETH ROSE FOGG.

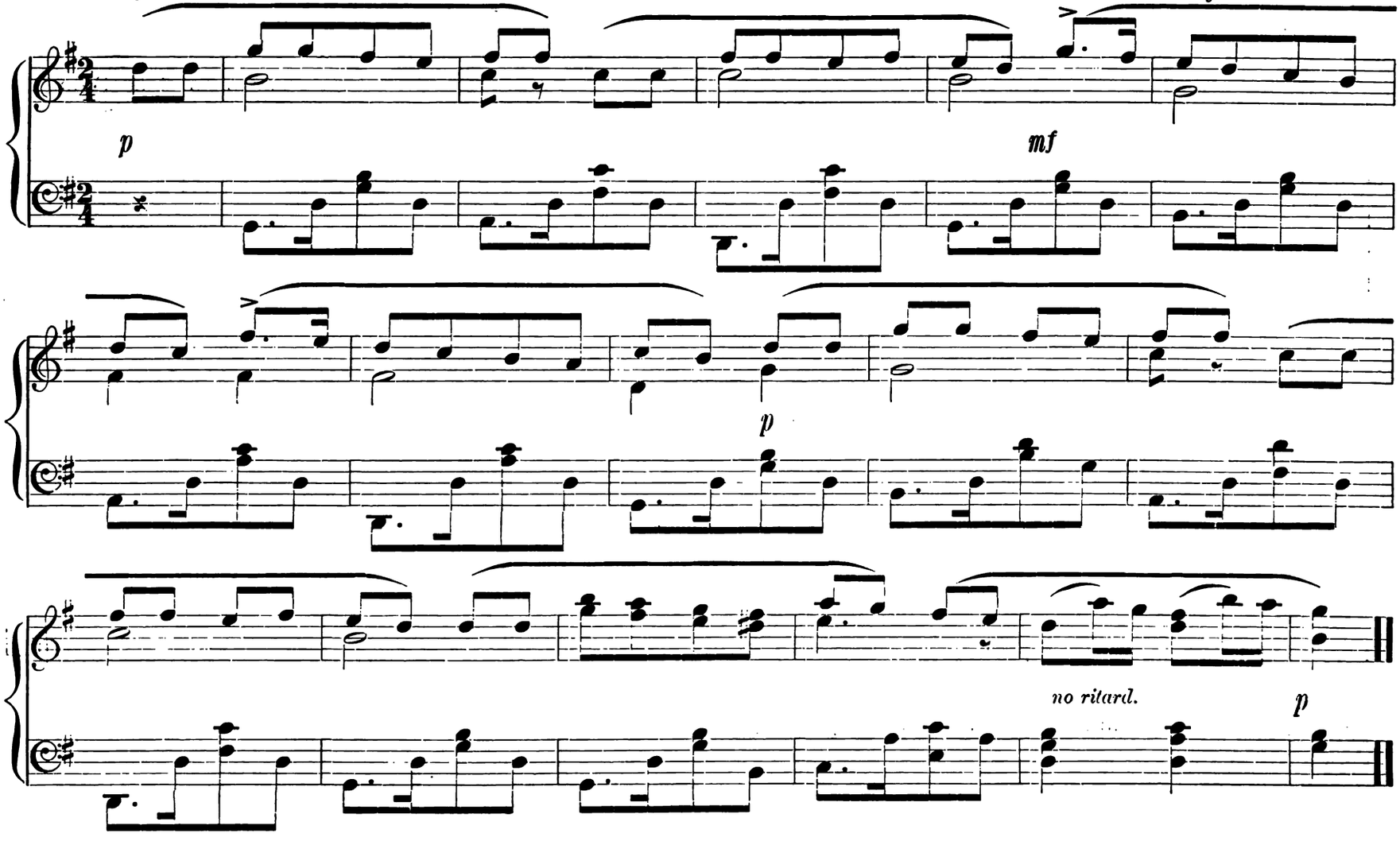


There are many times when children are quiet, grateful, and full of praise.

THE FREEDOM OF VENICE.

Allegretto.

Harmonized by E. R. Fogg.

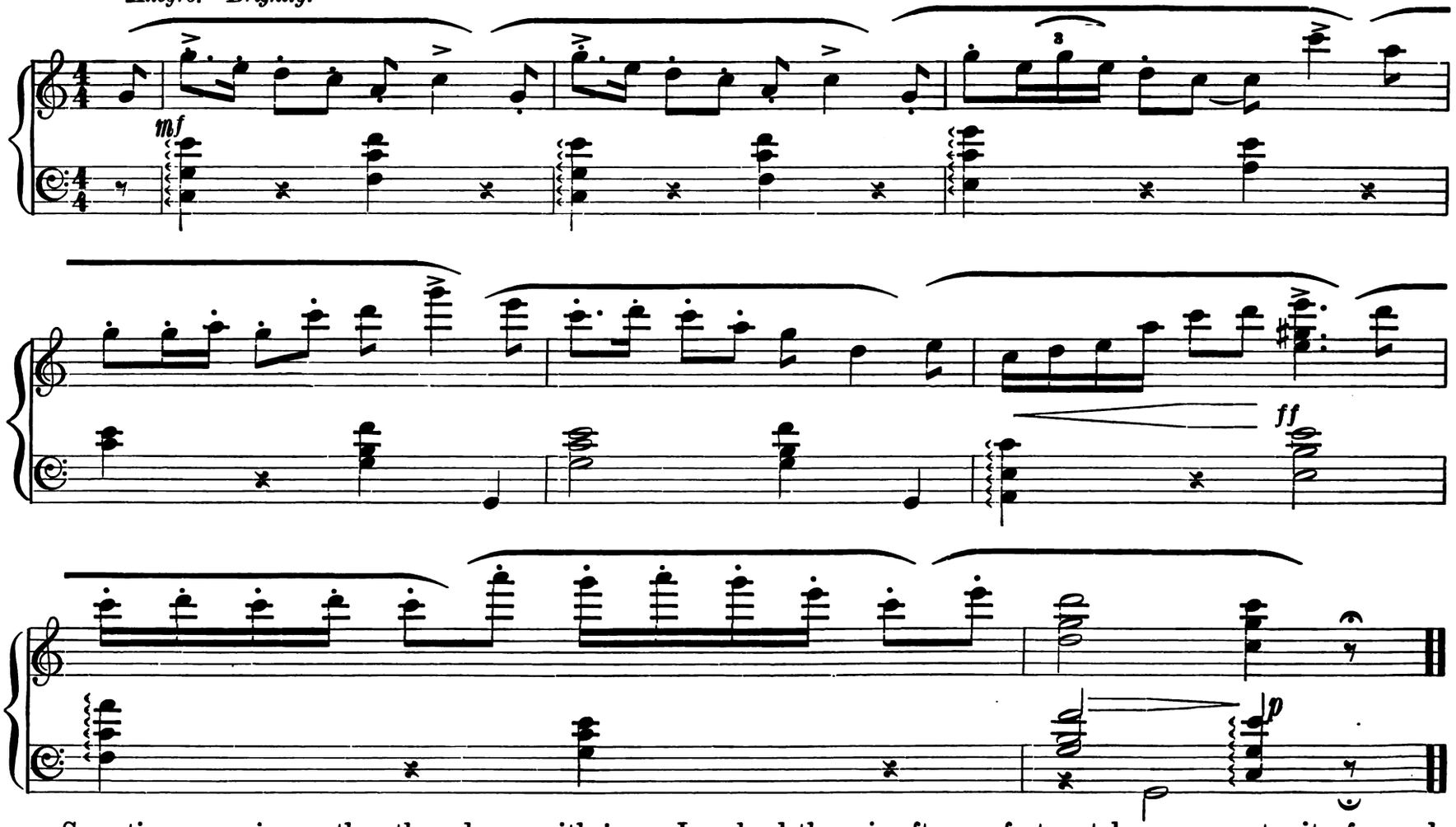


An Italian melody of liberty and of happiness through freedom.

A HAPPY HEART.

A HAPPY HEART.

ELIZABETH ROSE FOGG.

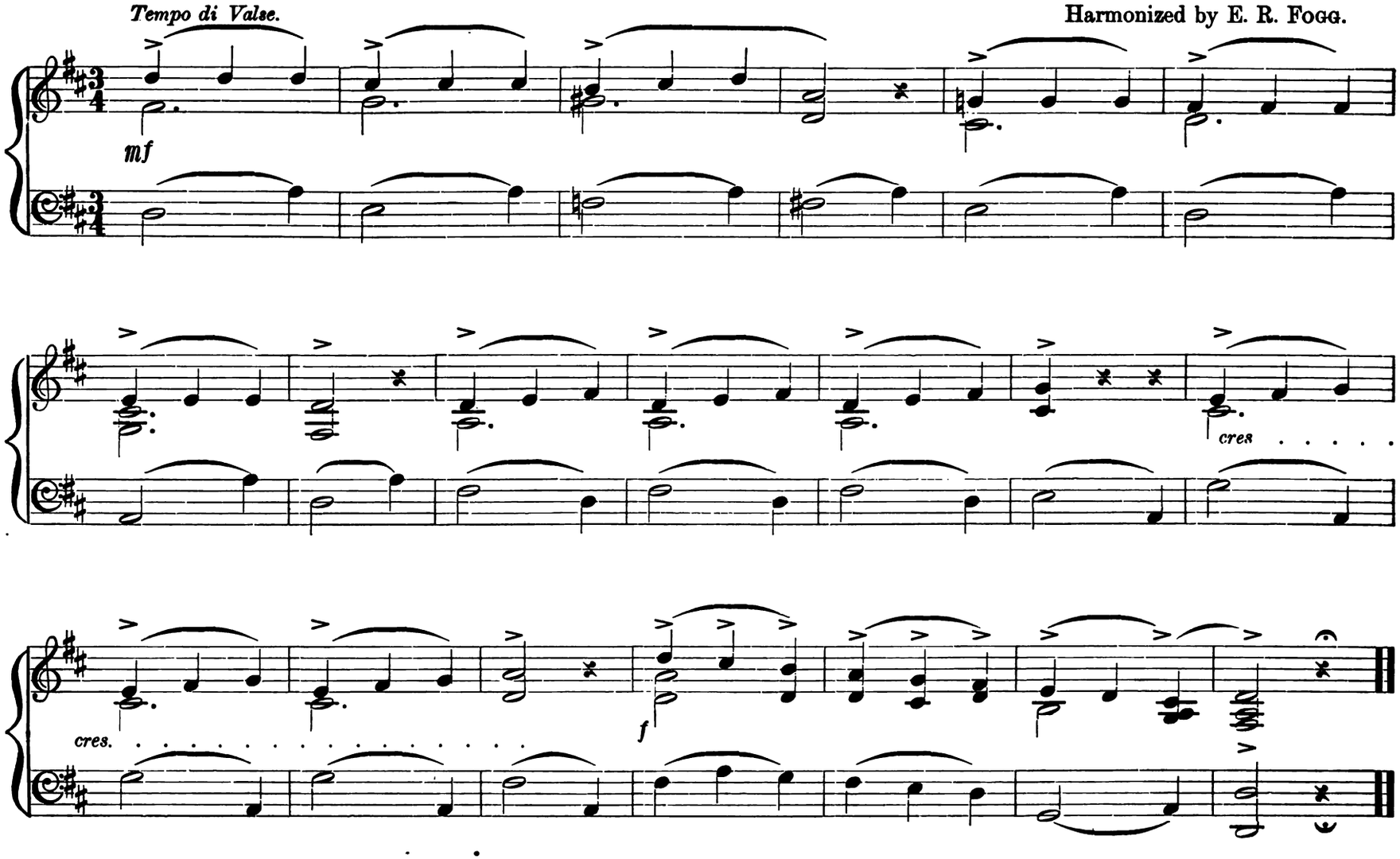


Sometimes we sing, rather than dance, with joy. In school there is often, unfortunately, no opportunity for such expression. There are many times when this mood comes true, and some children will sing spontaneously. Sometimes they only look their joy.

AN OLD FRENCH MELODY.

Tempo di Valse.

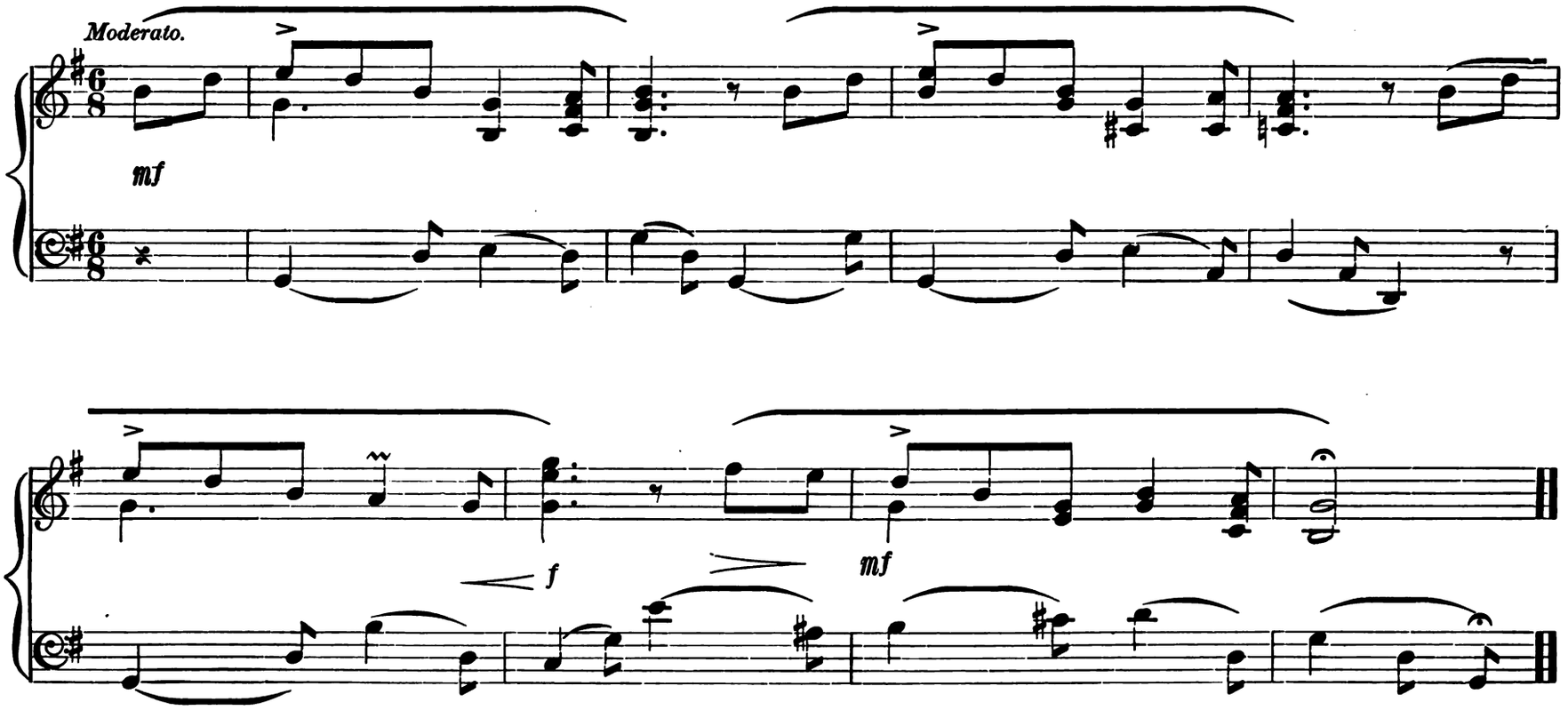
Harmonized by E. R. Fogg.



A character song from Old France. The melody reveals the heart of the poet, but the words are satiric.

THE ROCKING HORSE.

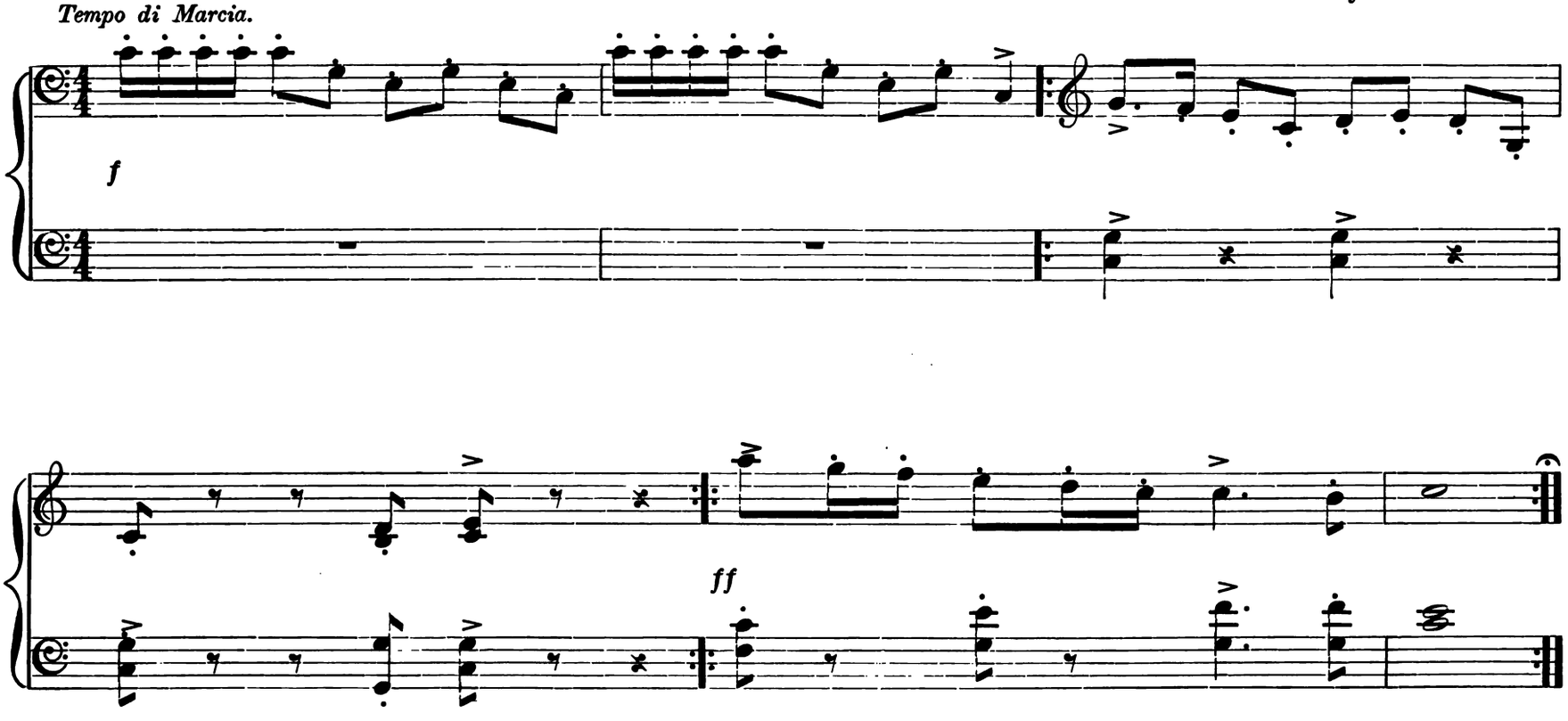
ELIZABETH ROSE FOGG.



Children may play this spontaneously occasionally. It is not very dramatic, and does not lend itself to very vivid expression.

BEFORE THE BATTLE.

Harmonized by E. R. Fogg.

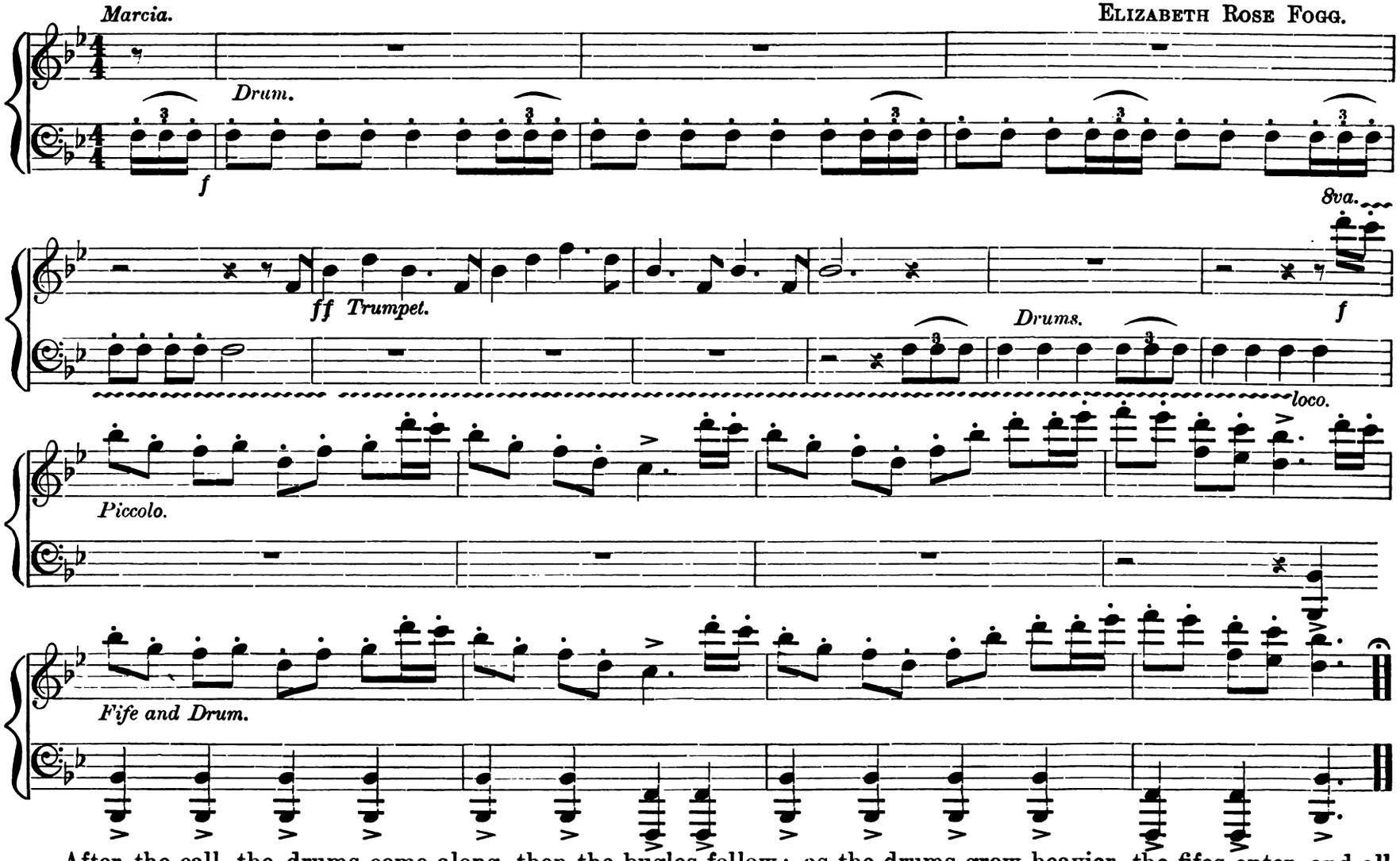


A German soldiers' melody. The gathering of the king's army.

HOW THE BAND MARCHES!

HOW THE BAND MARCHES!

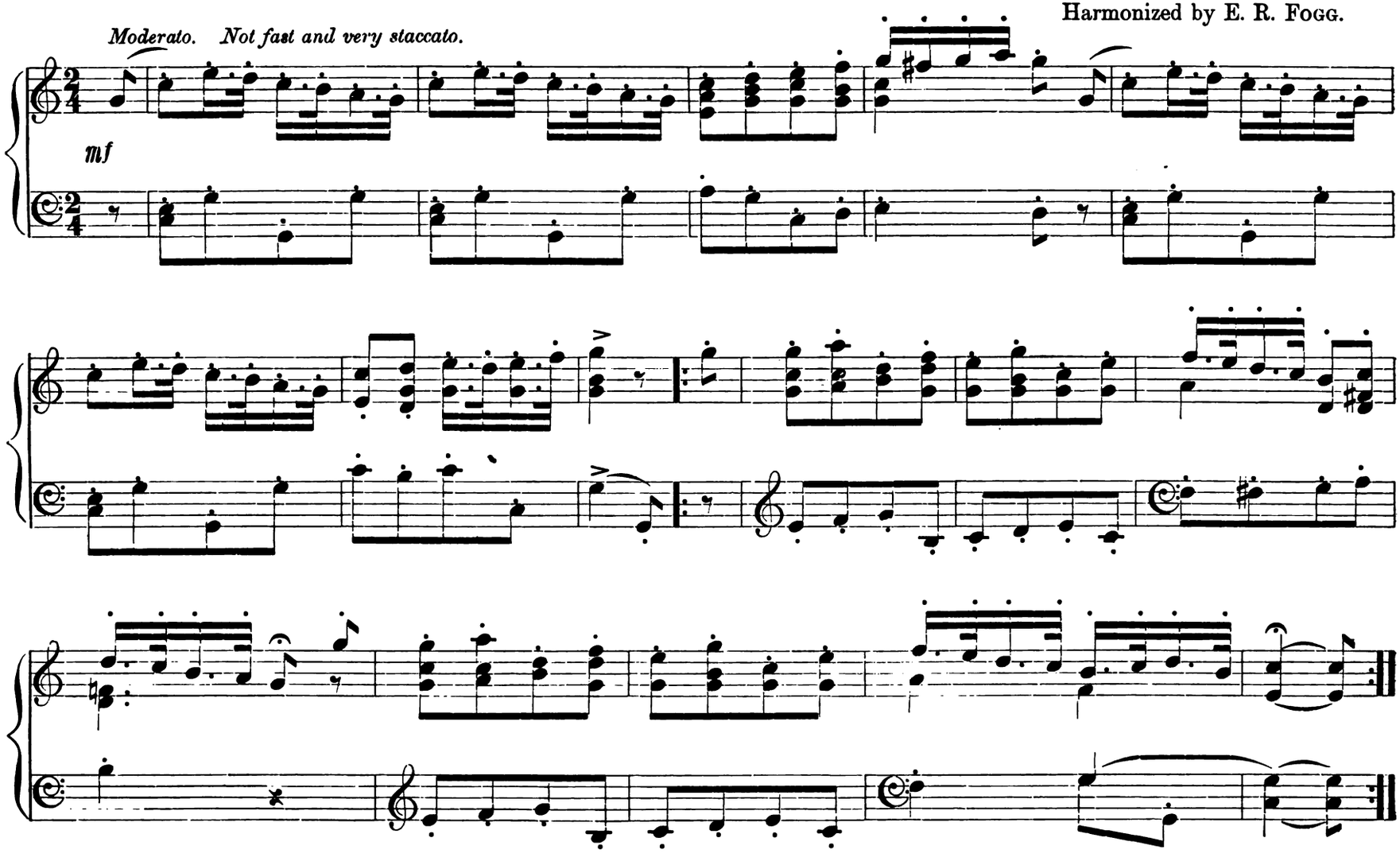
ELIZABETH ROSE FOGG.



After the call, the drums come along, then the bugles follow; as the drums grow heavier, the fifes enter, and all play together.

A FRENCH DANCE FROM SAVOY.

Harmonized by E. R. Fogg.

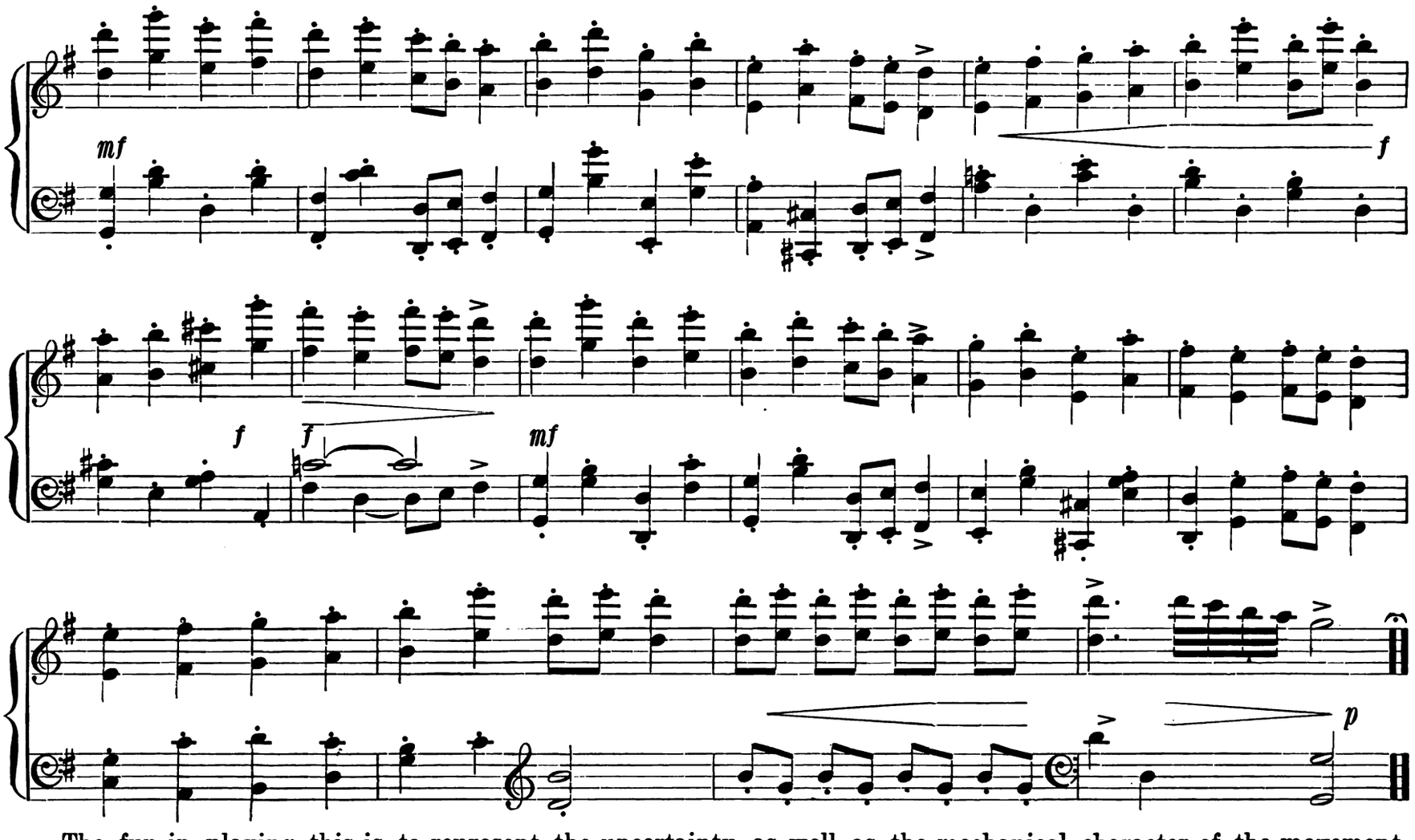


The "Monferine"—a dance from Old Savoy.

DOLLY GOES A-WALKING.

Moderato. Very Staccato.

ELIZABETH ROSE FOGG.

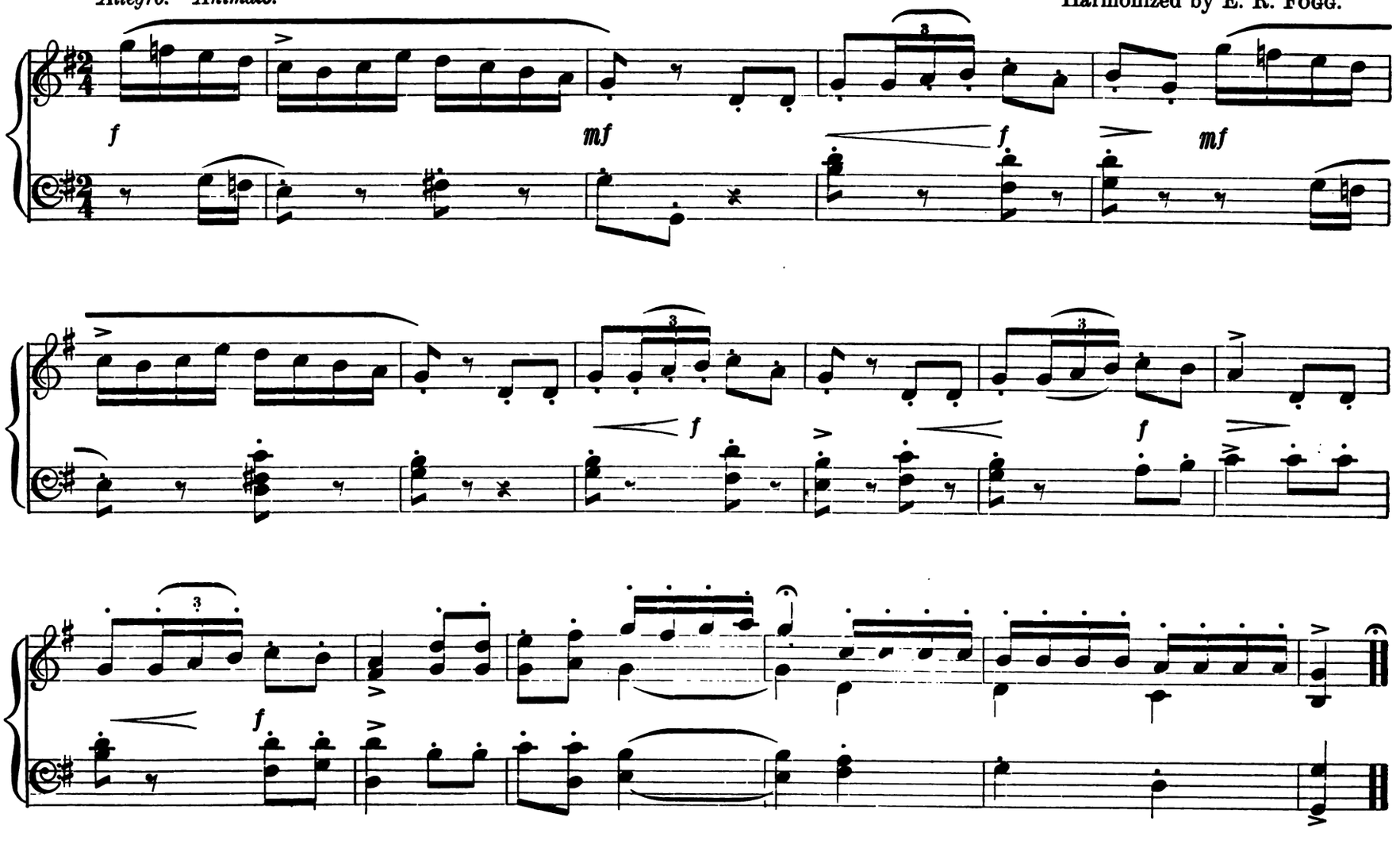


The fun in playing this is to represent the uncertainty, as well as the mechanical character of the movement. Dolly almost falls over now and then, and at the end, the spring is all unwound, and over she goes.

AN OLD JIG.

Allegro. Animato.

Harmonized by E. R. Fogg.



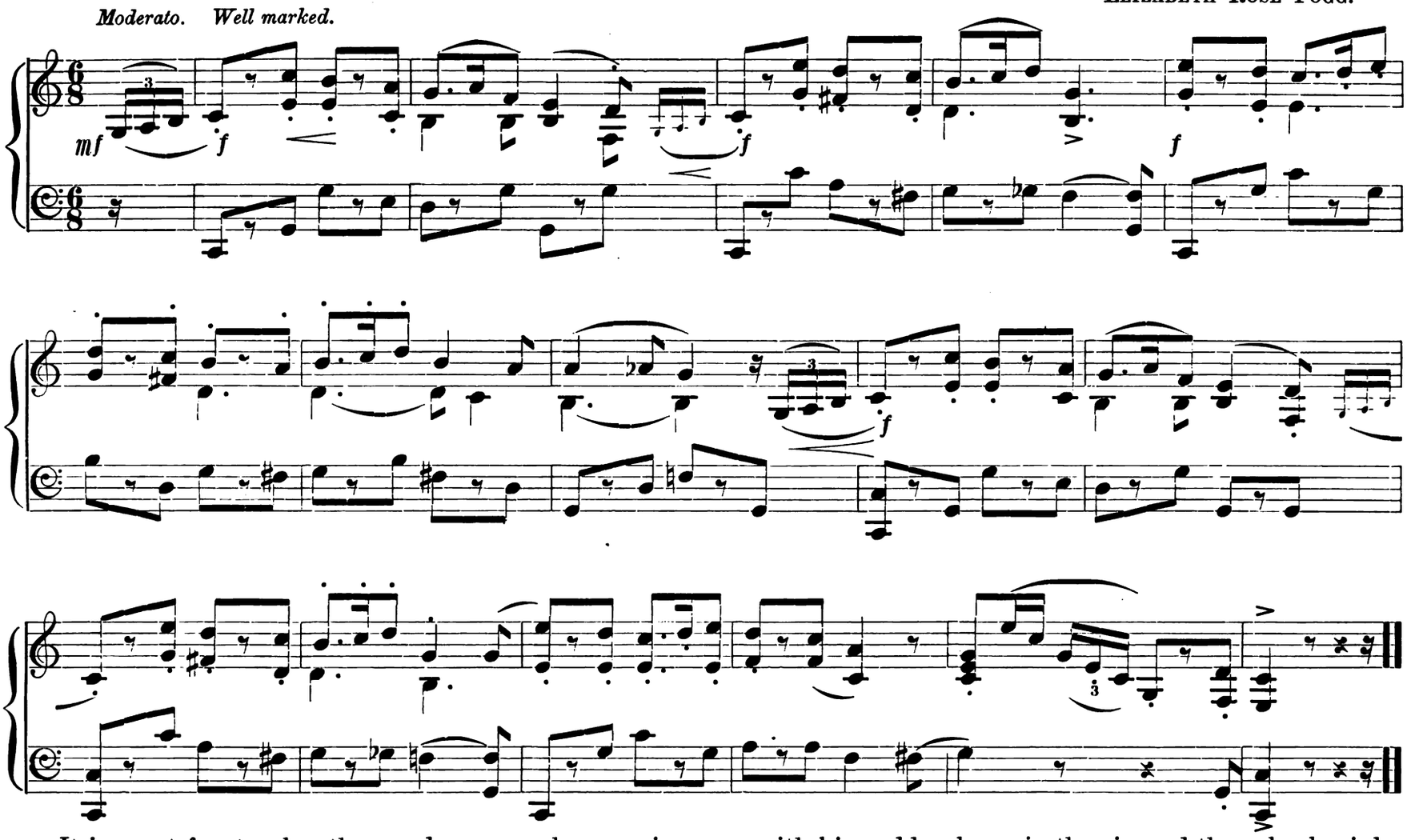
" from France. It is a gay jig, full of jumps and leaps.

JACK-IN-THE-BOX.

JACK-IN-THE-BOX.

ELIZABETH ROSE FOGG.

Moderato. *Well marked.*

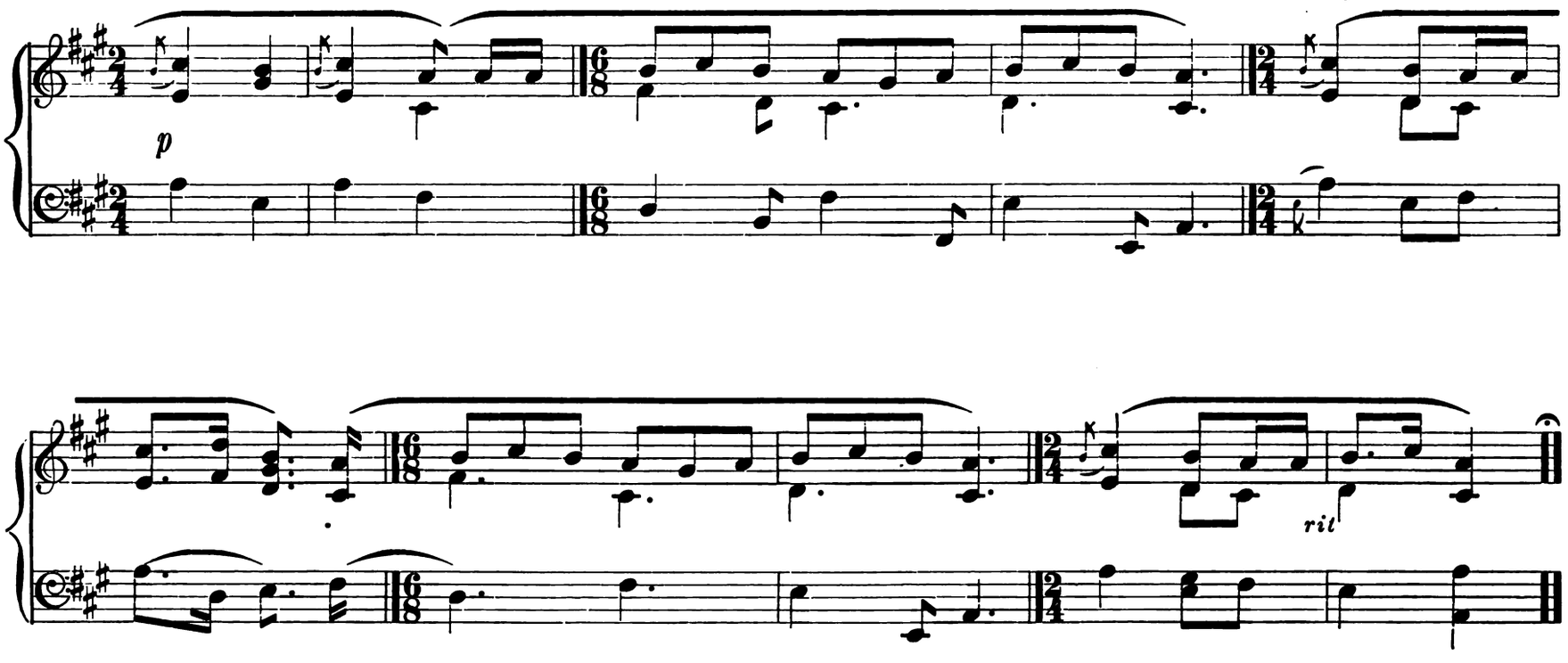


It is great fun to play the wooden man who surprises you with his sudden leaps in the air, and then slowly sinks into his box to do it over again.

A CRADLE SONG.

Andante.

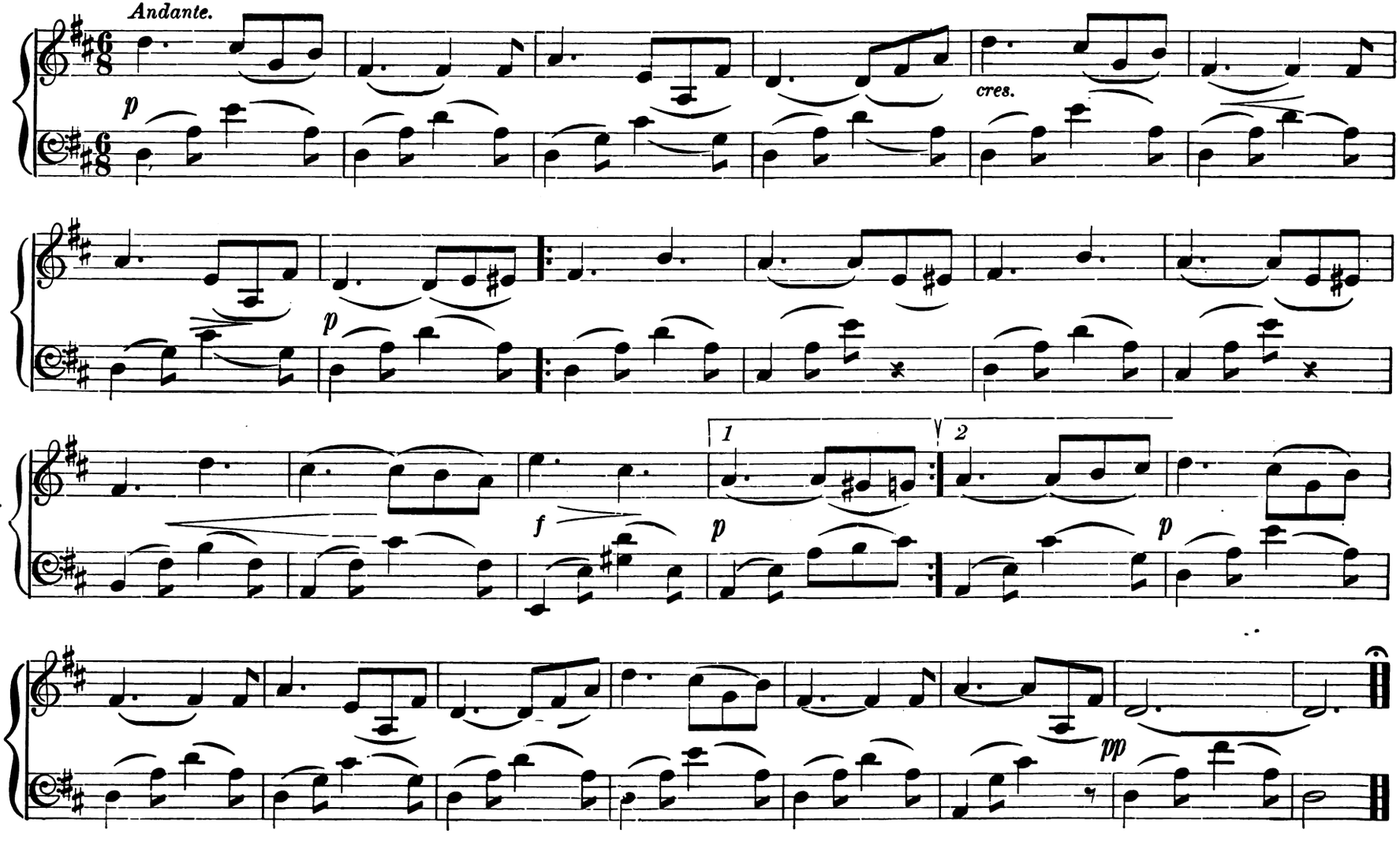
Harmonized by E. R. Fogg.



This beautiful cradle song comes from Southwestern France.

ROCKING DOLLY TO SLEEP.

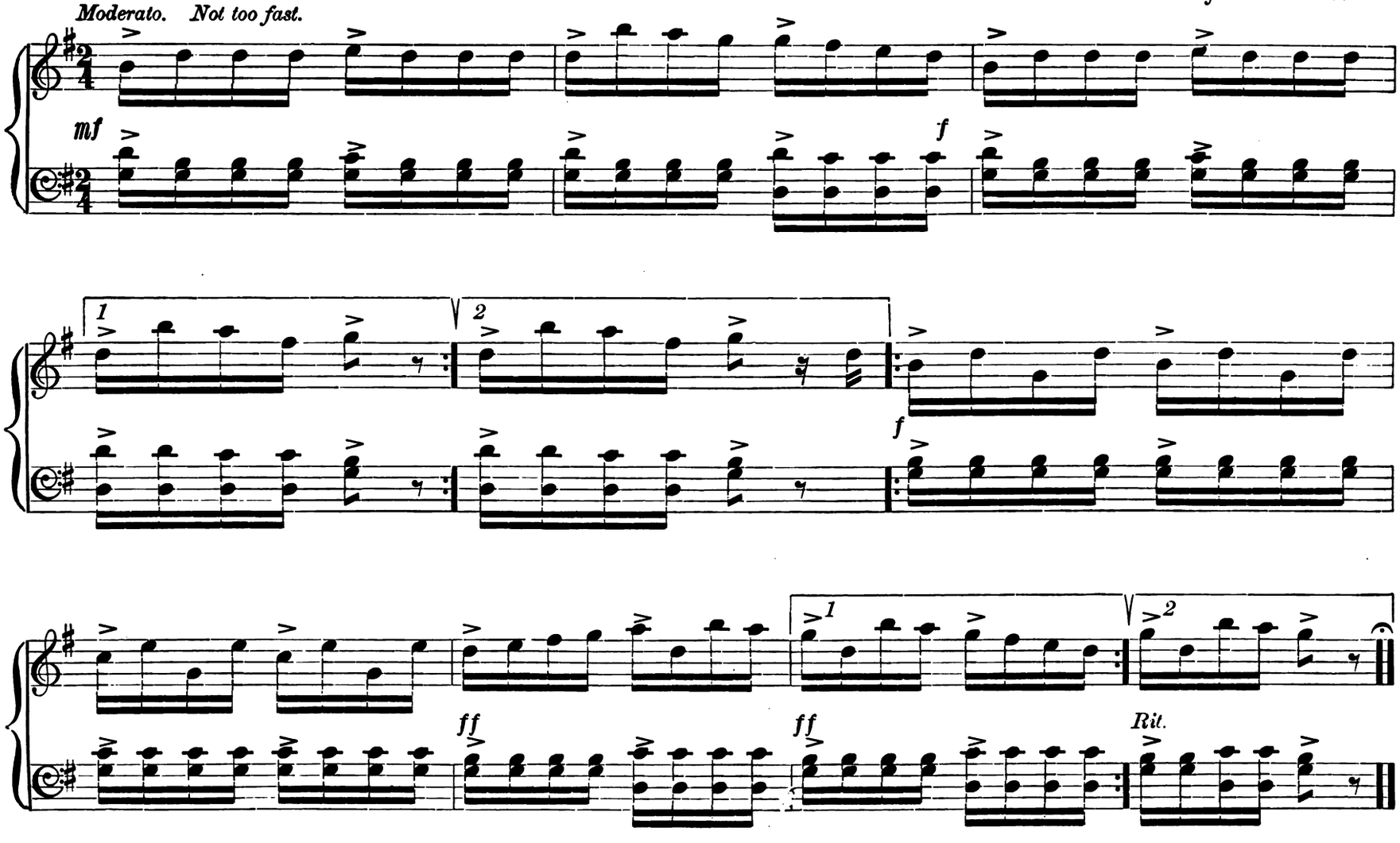
ELIZABETH ROSE FOGG.



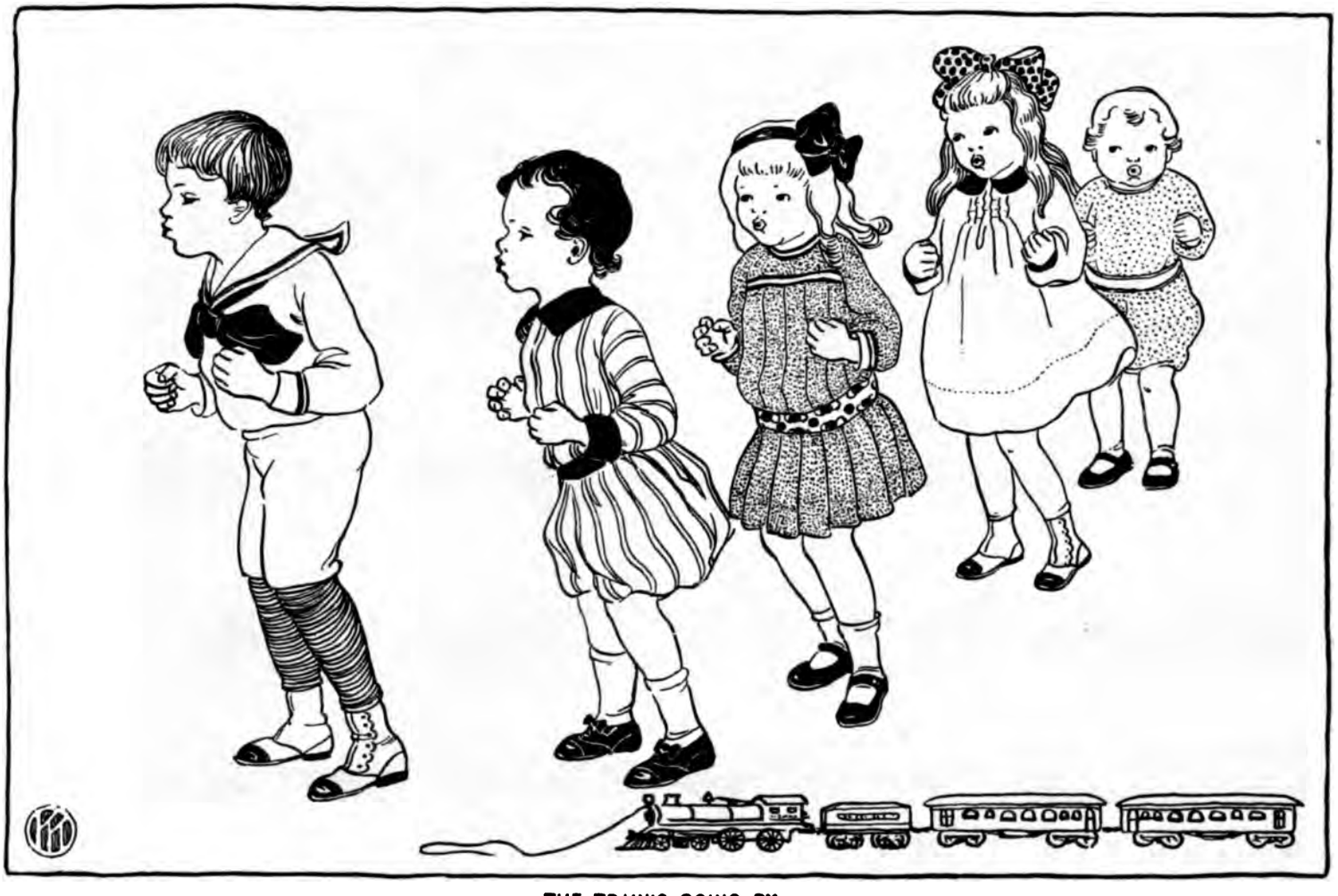
Children carry over the mood of the lullaby that is sung to them when they rock their dolls to sleep.

A DANISH REEL.

Harmonized by E. R. Fogg.



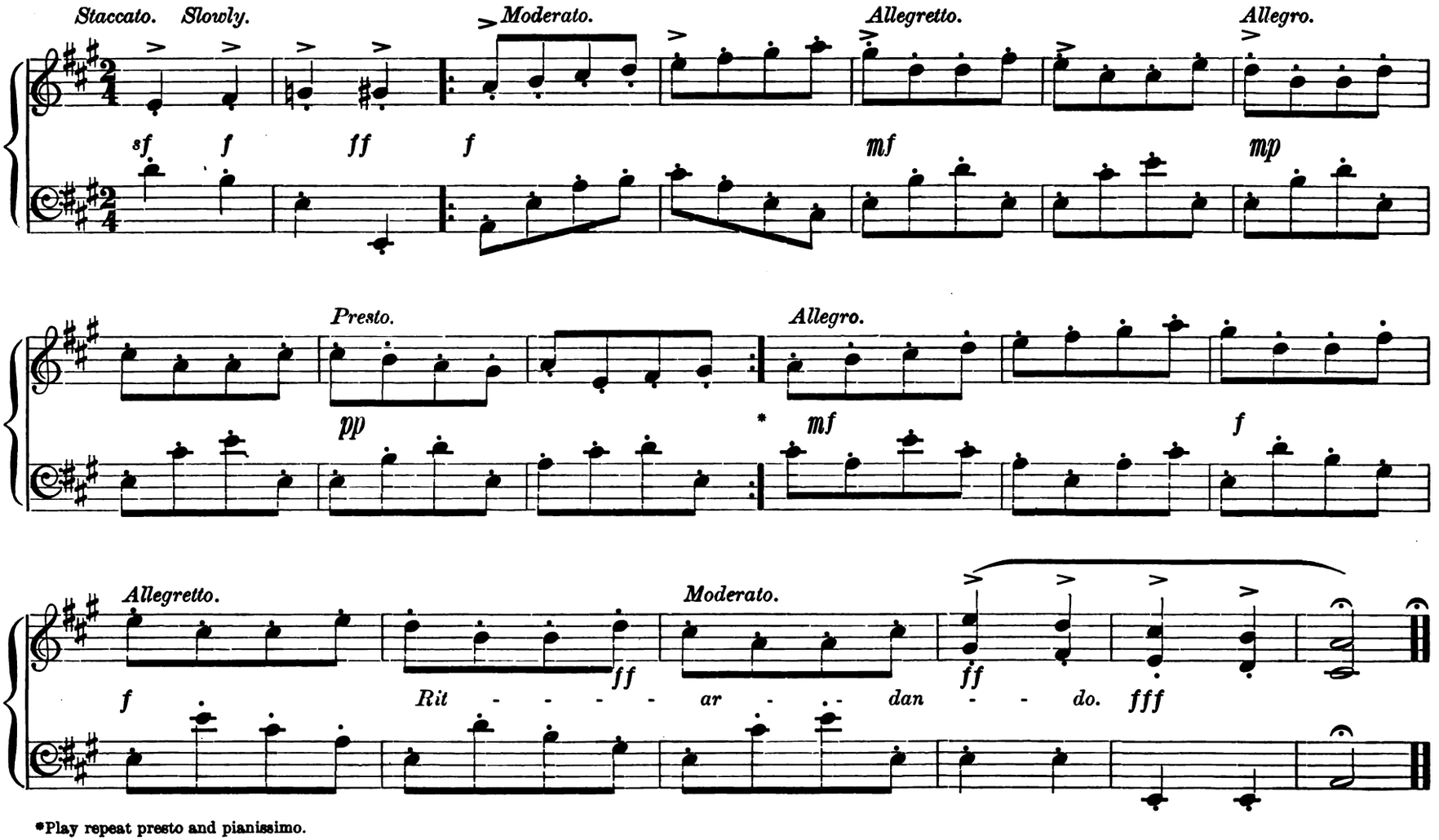
A "Reel" from Denmark. An old and very mechanical dance.



THE TRAIN'S GOING BY.

THE TRAIN'S GOING BY.

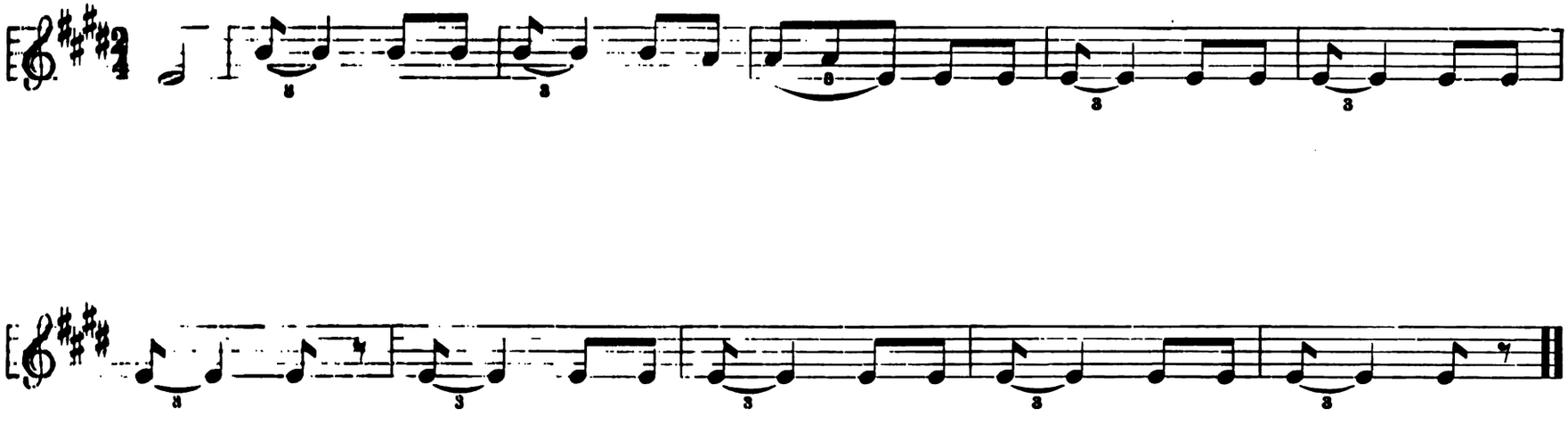
ELIZABETH ROSE FOGG.



*Play repeat presto and pianissimo.

Children play train to go,—and go,—and go,—as fast as ever they can. The folk do the same when they dance reels, and often with less imagination.

THE BIRD FLOATING IN AIR.

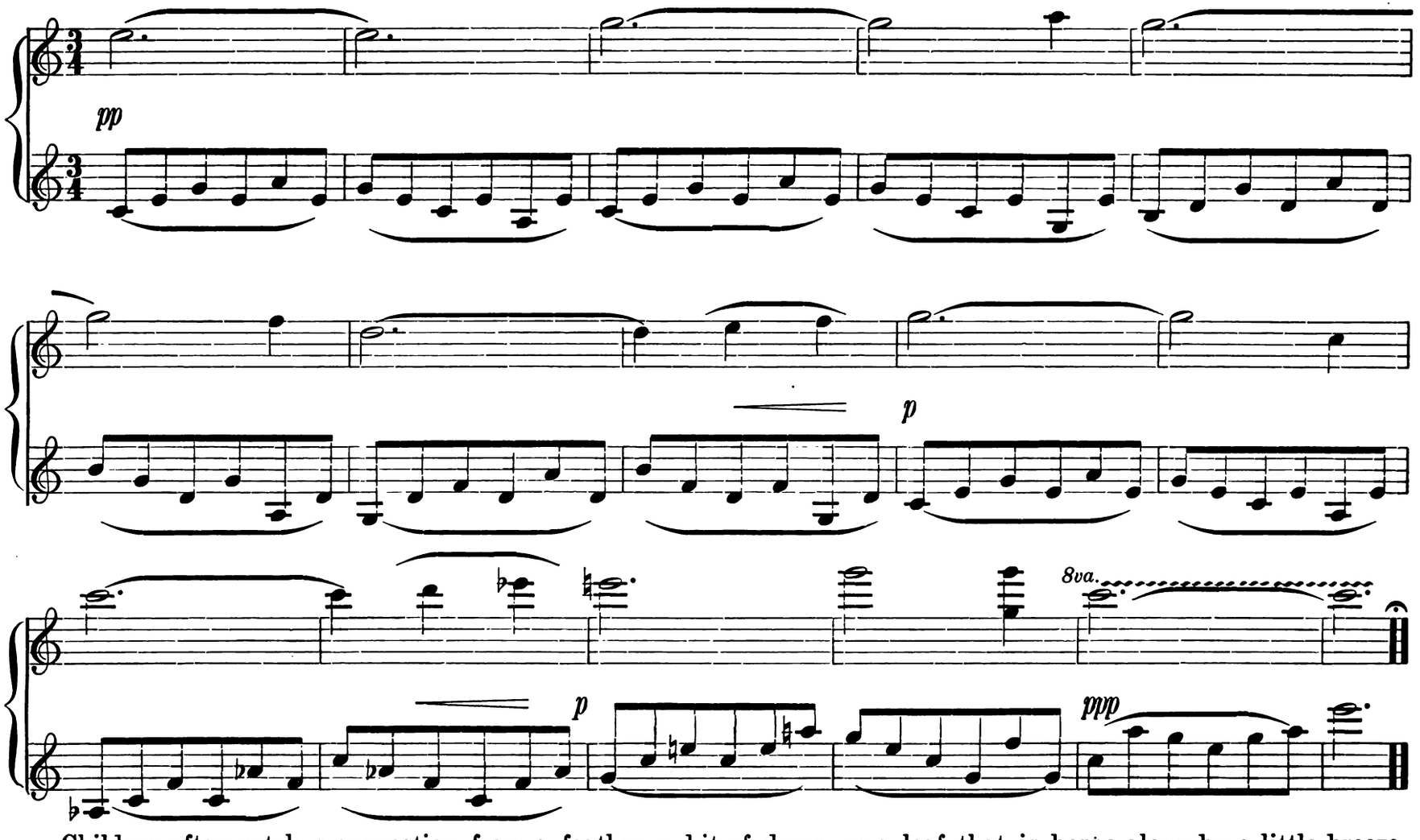


An Indian song, printed with permission from the "Report of Bureau of Ethnology" by Alice C. Fletcher.

FLOATING LIKE A FEATHER.

Andante. Legato.

ELIZABETH ROSE FOGG.

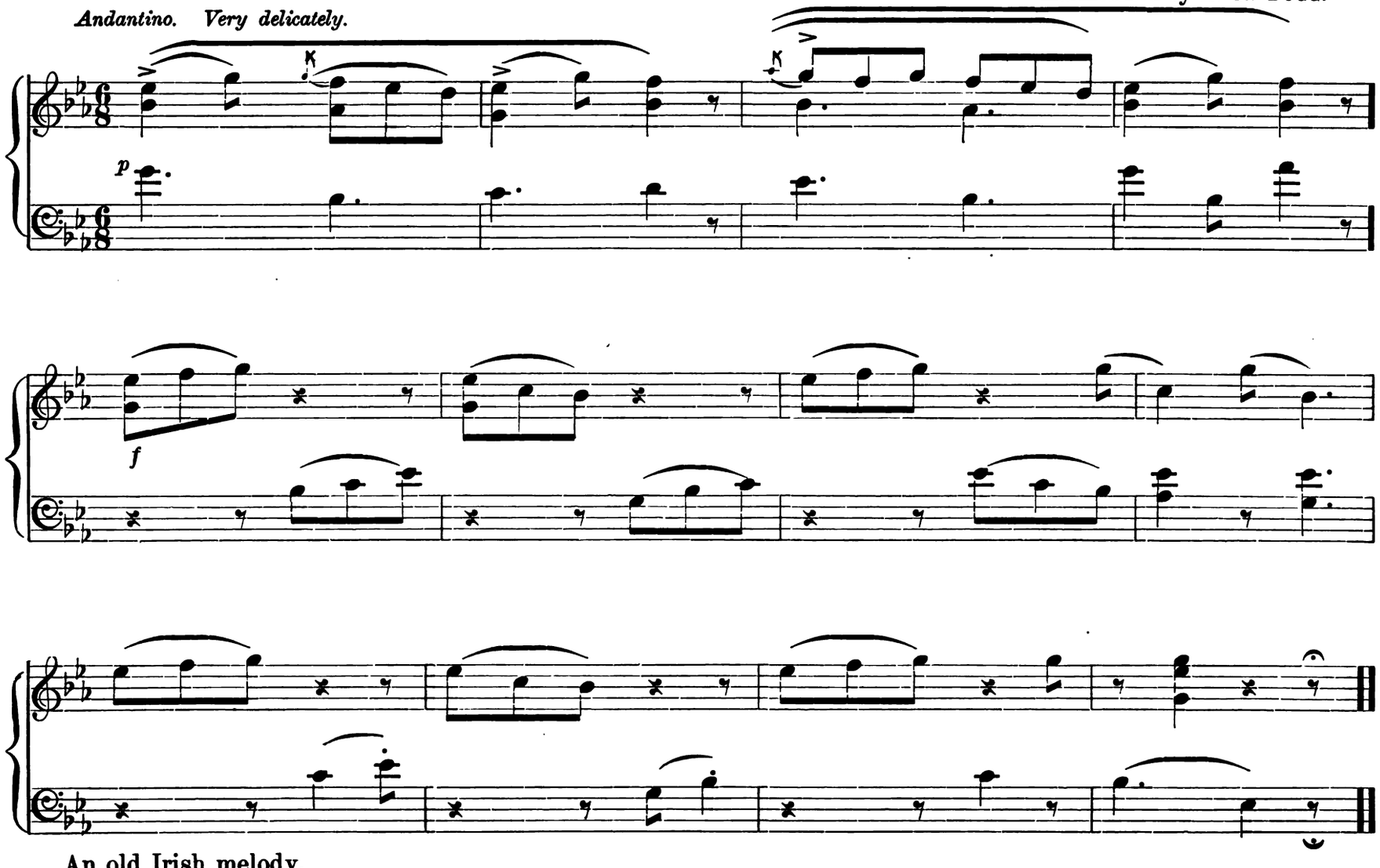


Children often catch a suggestion from a feather, a bit of down, or a leaf that is borne along by a little breeze. Floating through space is a delightful play, with feet barely touching the earth.

THE BUTTERFLY.

Harmonized by E. R. Fogg.

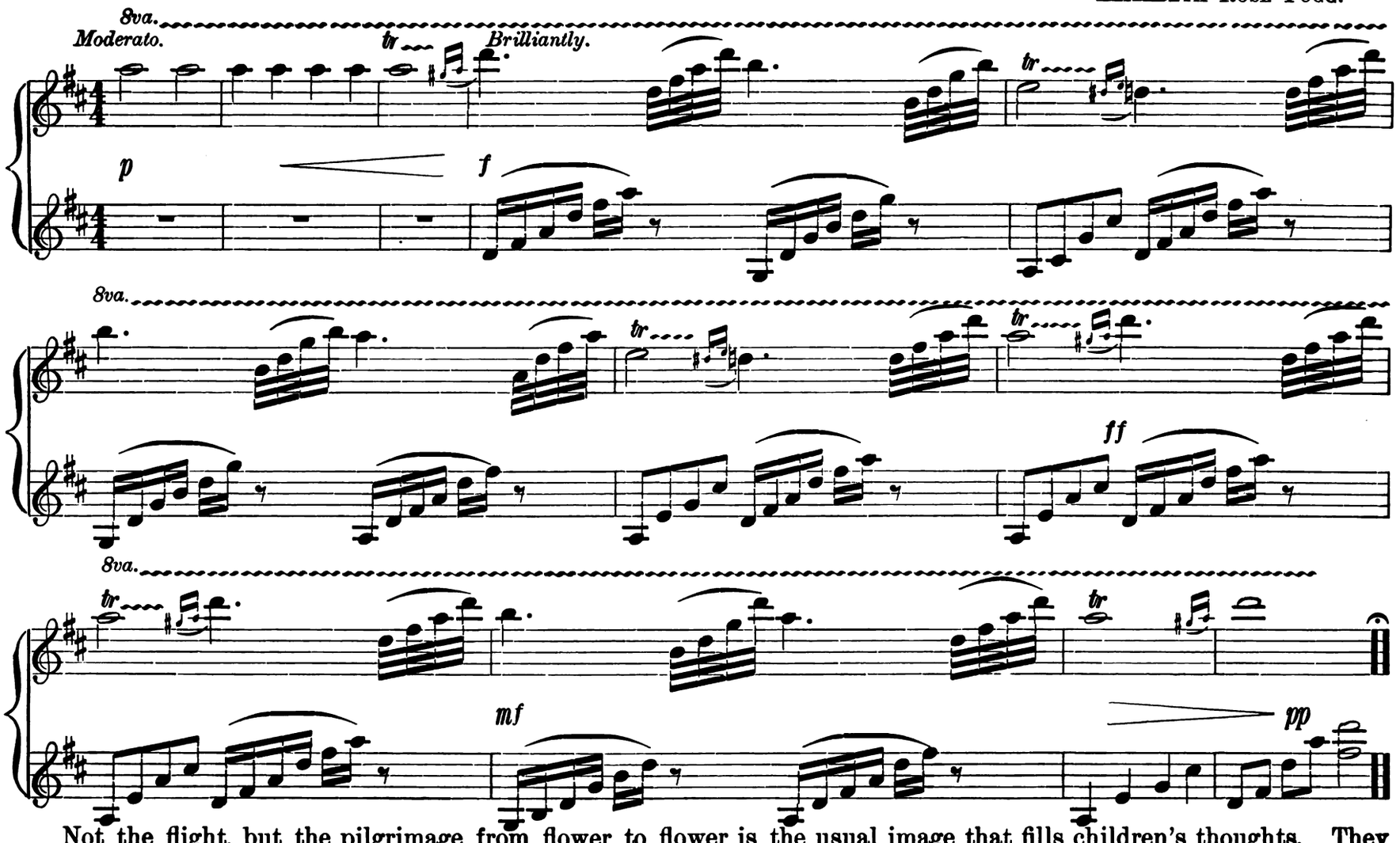
Andantino. Very delicately.



An old Irish melody.

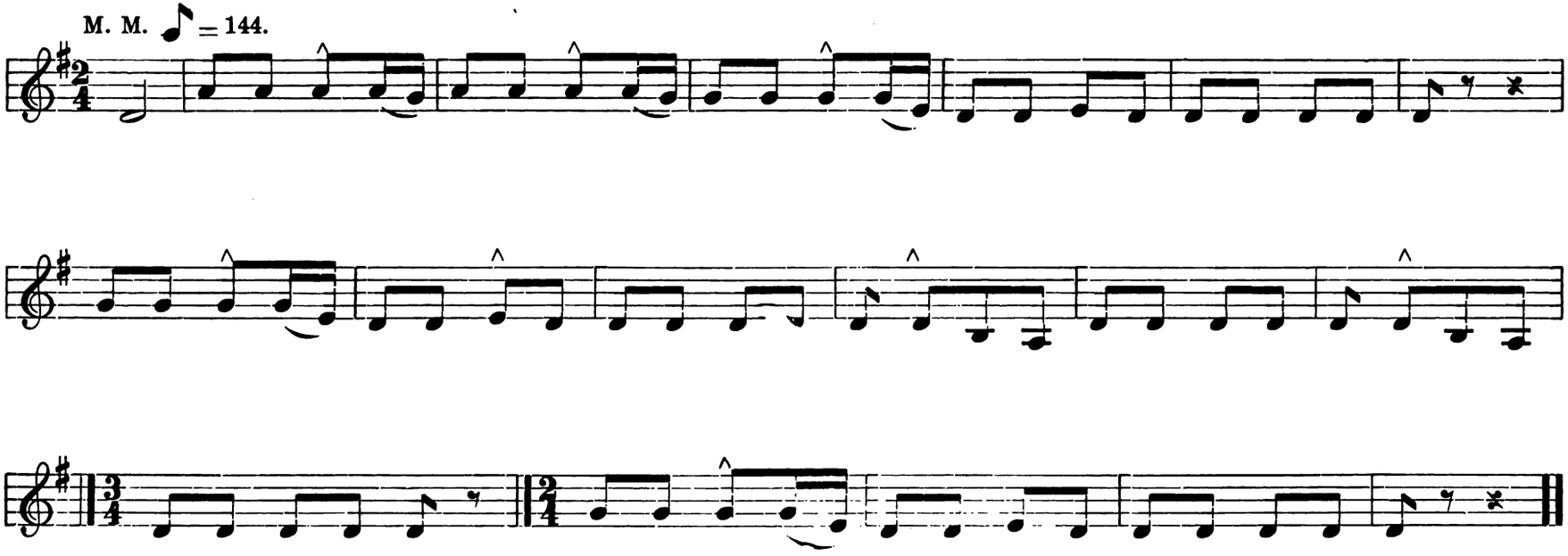
BUTTERFLIES IN THE GARDEN.

ELIZABETH ROSE FOGG.

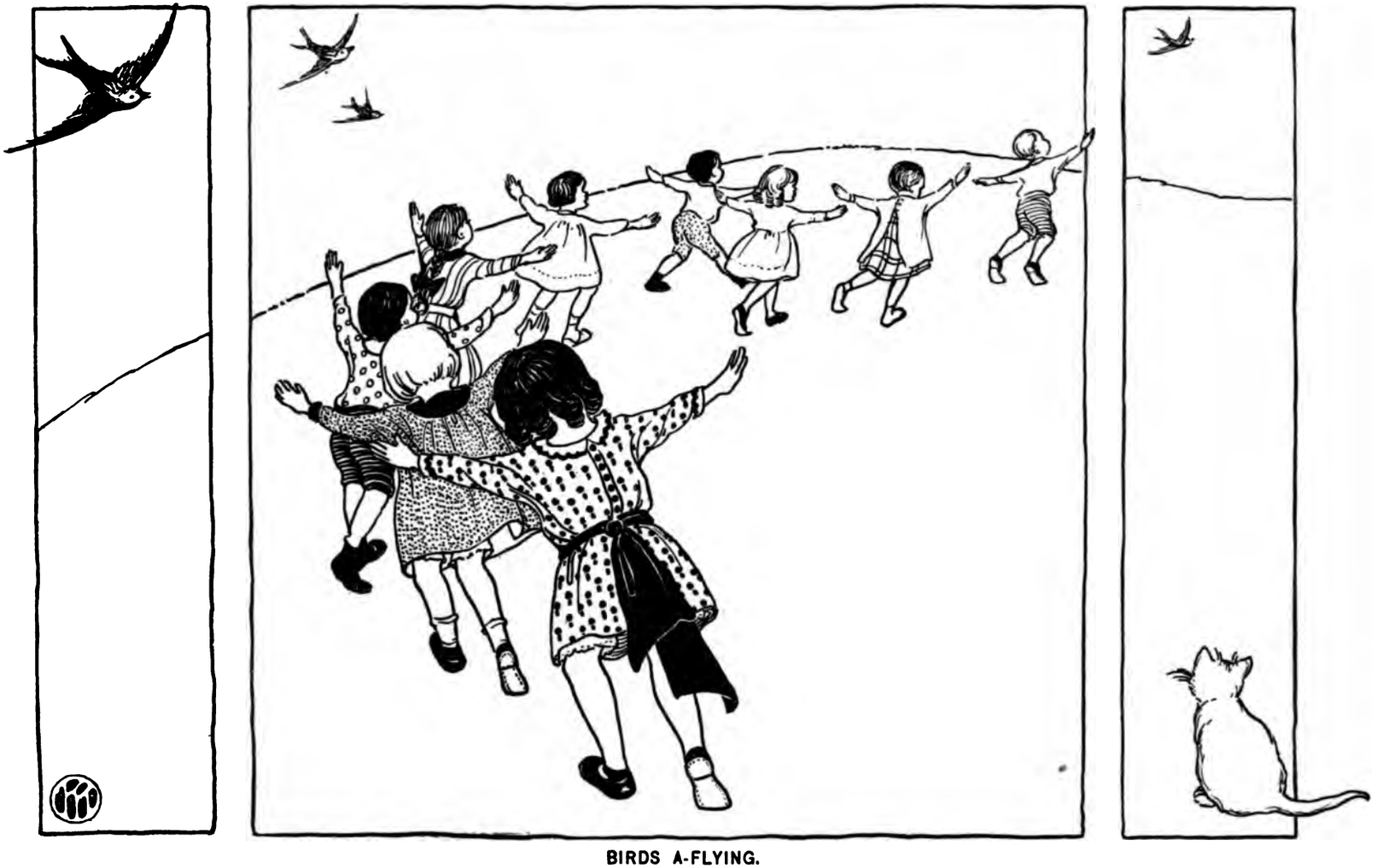


Not the flight, but the pilgrimage from flower to flower is the usual image that fills children's thoughts. They dash and dart with stops and starts.

THE EAGLE FLYING TO HER NEST.



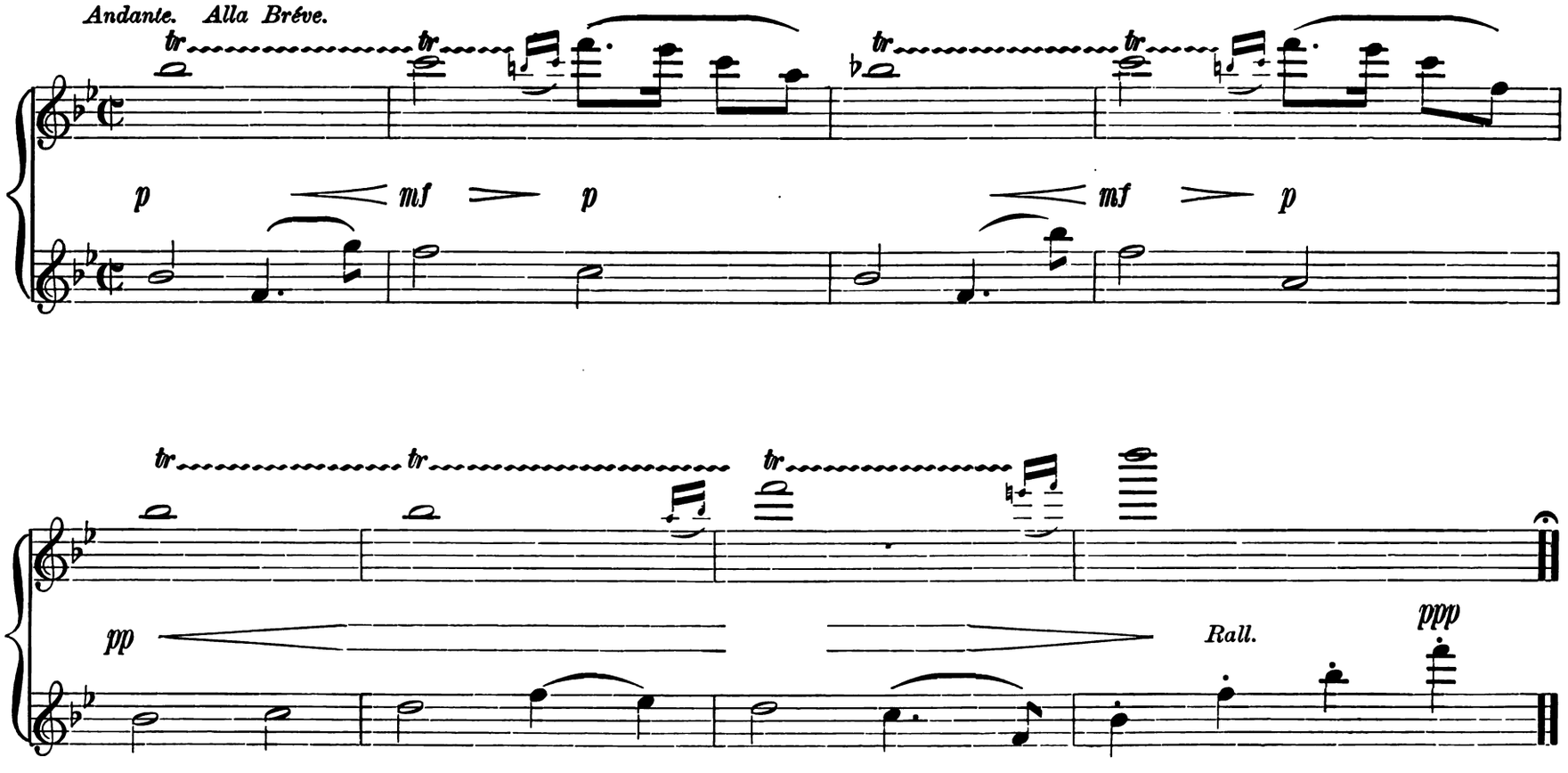
An Indian melody, printed with permission from the "Report of Bureau of Ethnology," by Alice C. Fletcher



BIRDS A-FLYING.

BIRDS A-FLYING.

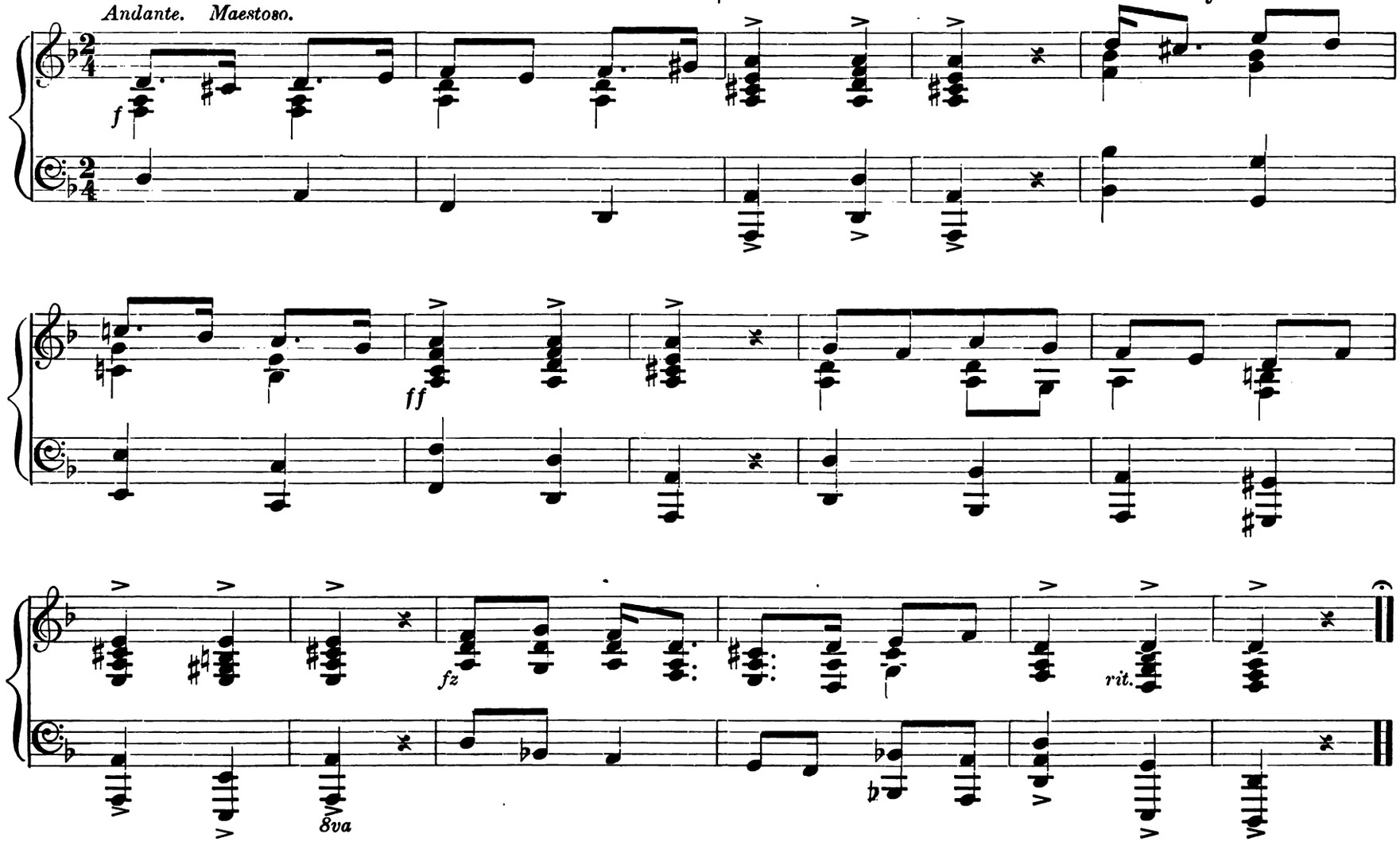
ELIZABETH ROSE FOGG.



When children wish to fly over the earth, they use the ways of the bird, for the pattern of the light, lifting movement.

A HERO'S SONG FROM HUNGARY.

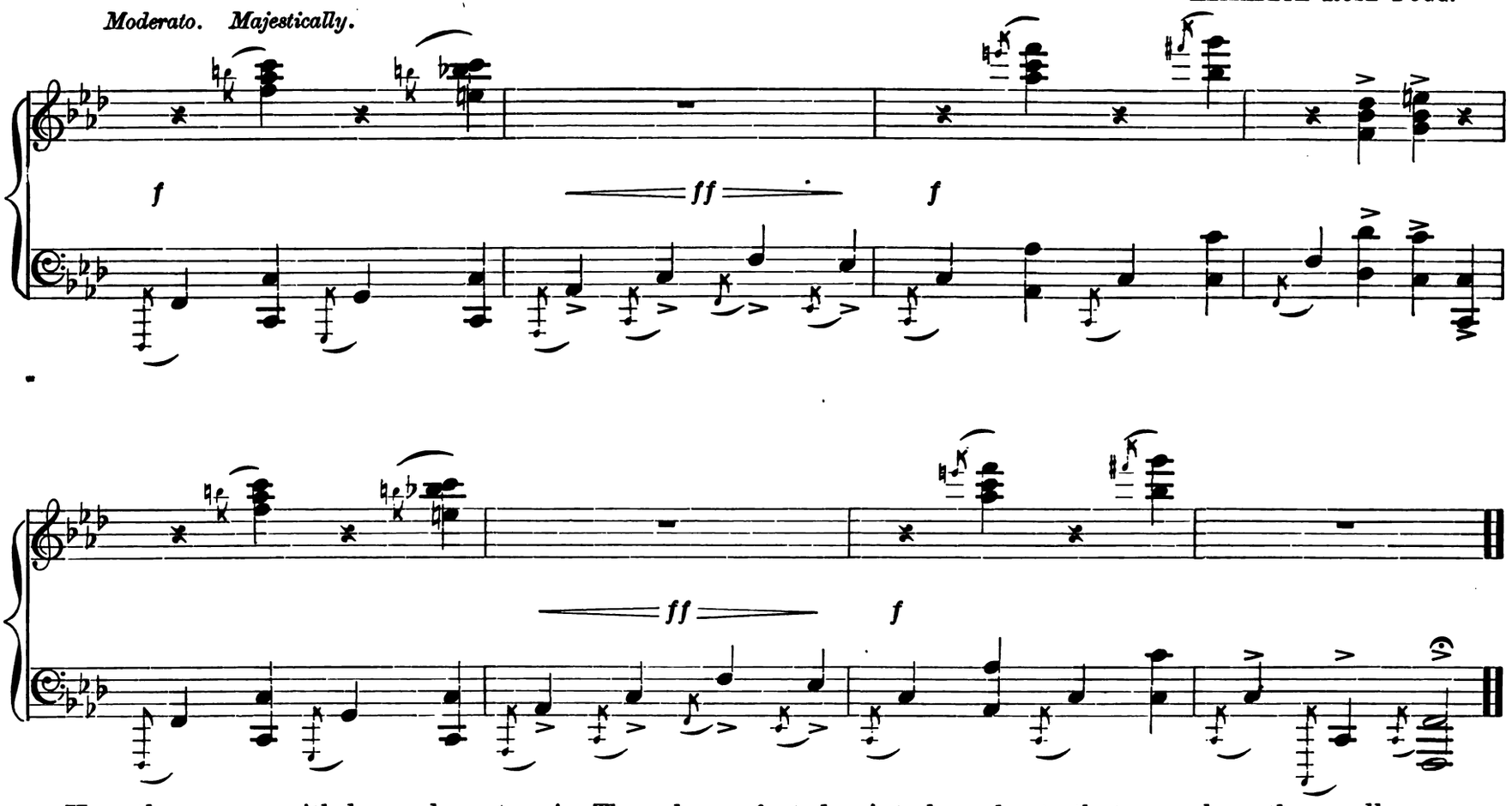
Harmonized by E. R. Fogg.



A Hungarian melody from the fifteenth century.

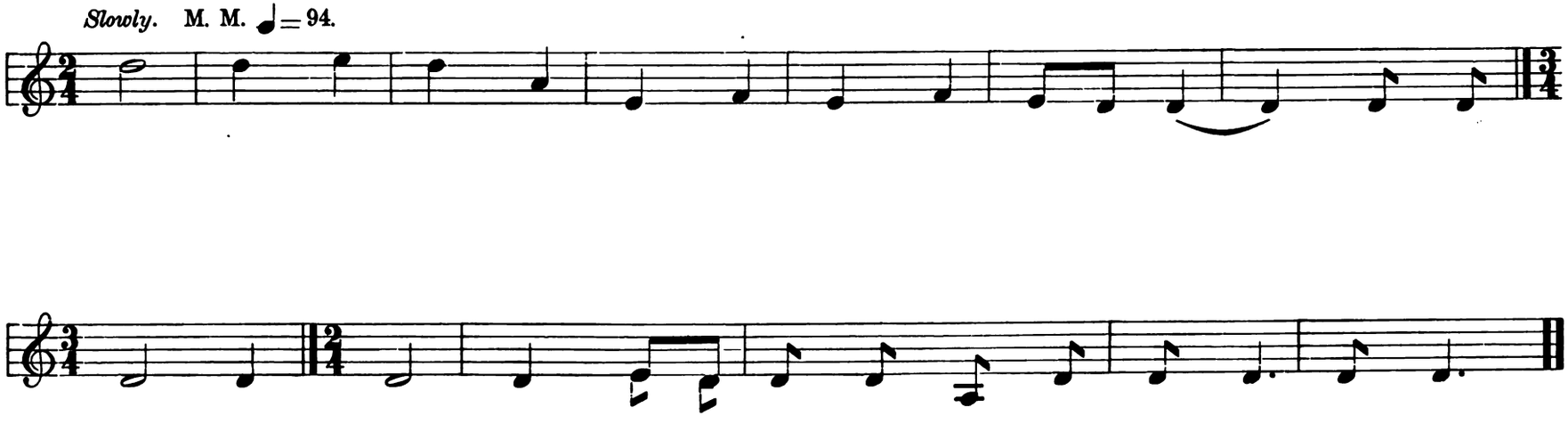
THE GIANTS IN THEIR GREAT BOOTS.

ELIZABETH ROSE FOGG.



Here they come, with long, slow steps! These heavy-footed gaints have boots that squeak as they walk.

AN INDIAN WIND SONG



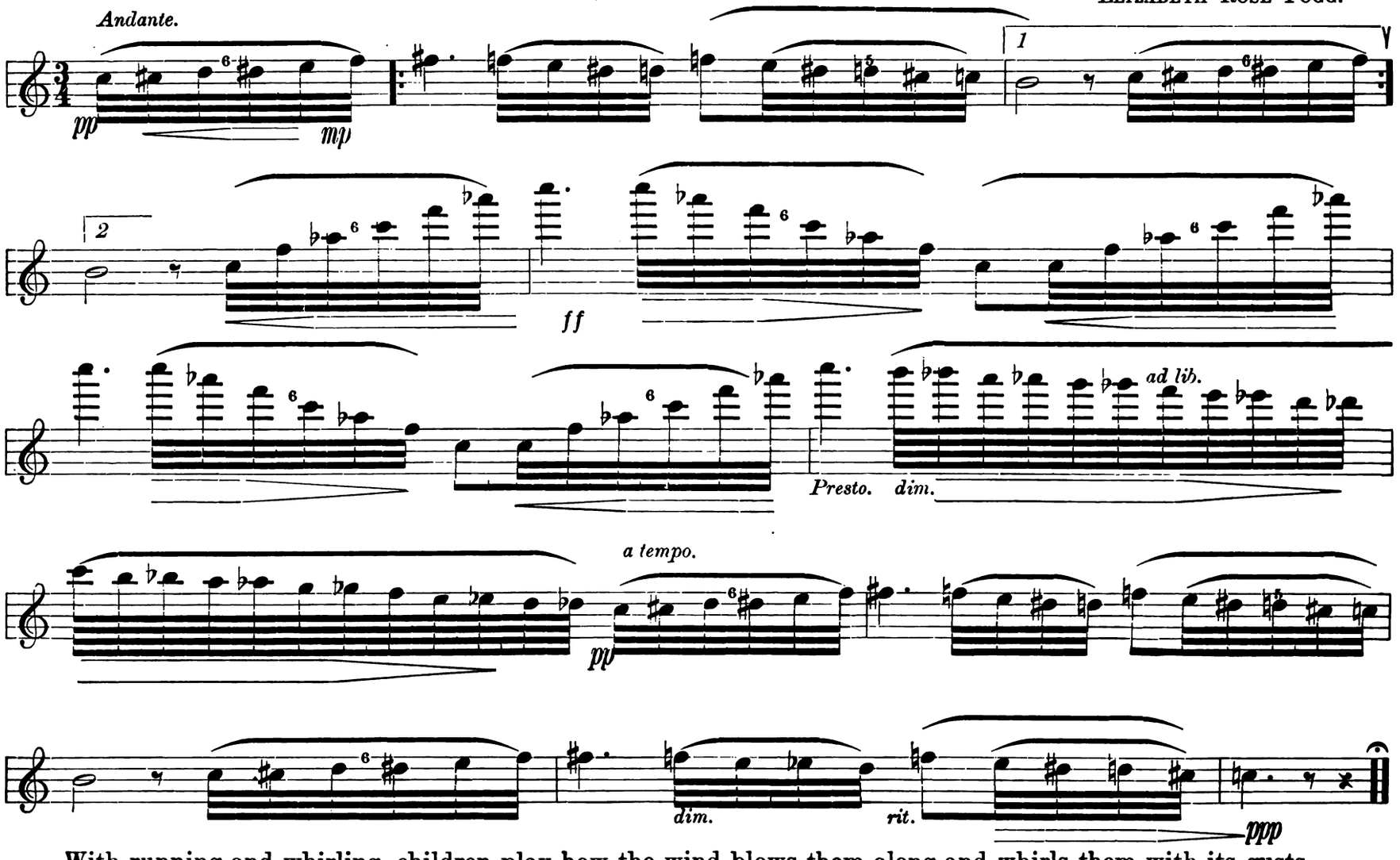
Printed with permission, from "The Indians' Book," by Natalie Curtis, copyright, 1907.

THE WIND'S BLOWING US.

THE WIND'S BLOWING US.

(A NOVEMBER WIND.)

ELIZABETH ROSE FOGG.

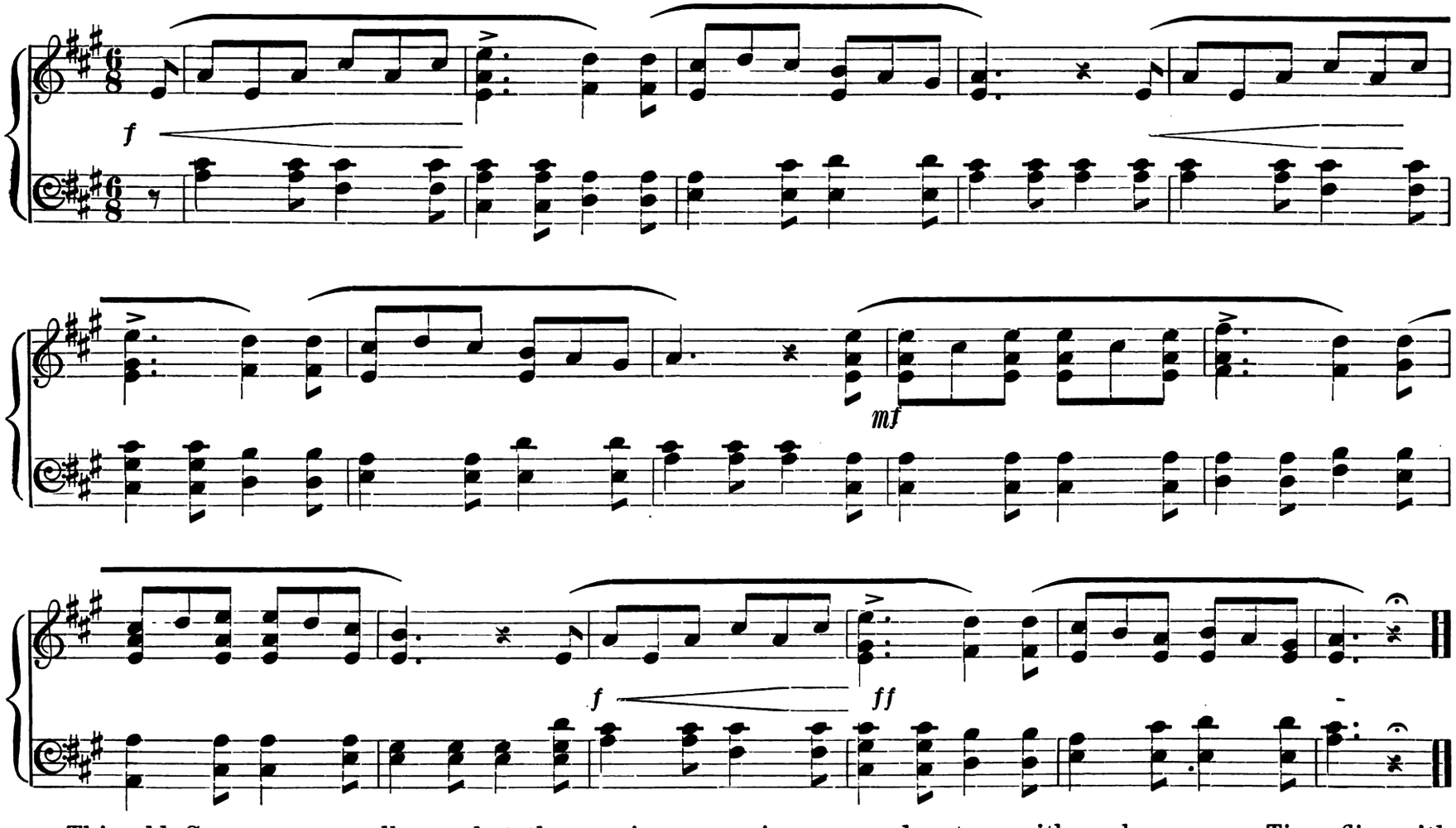


With running and whirling, children play how the wind blows them along and whirls them with its gusts.

THE PASSING OF THE YEAR.

Harmonized by E. R. Fogg.

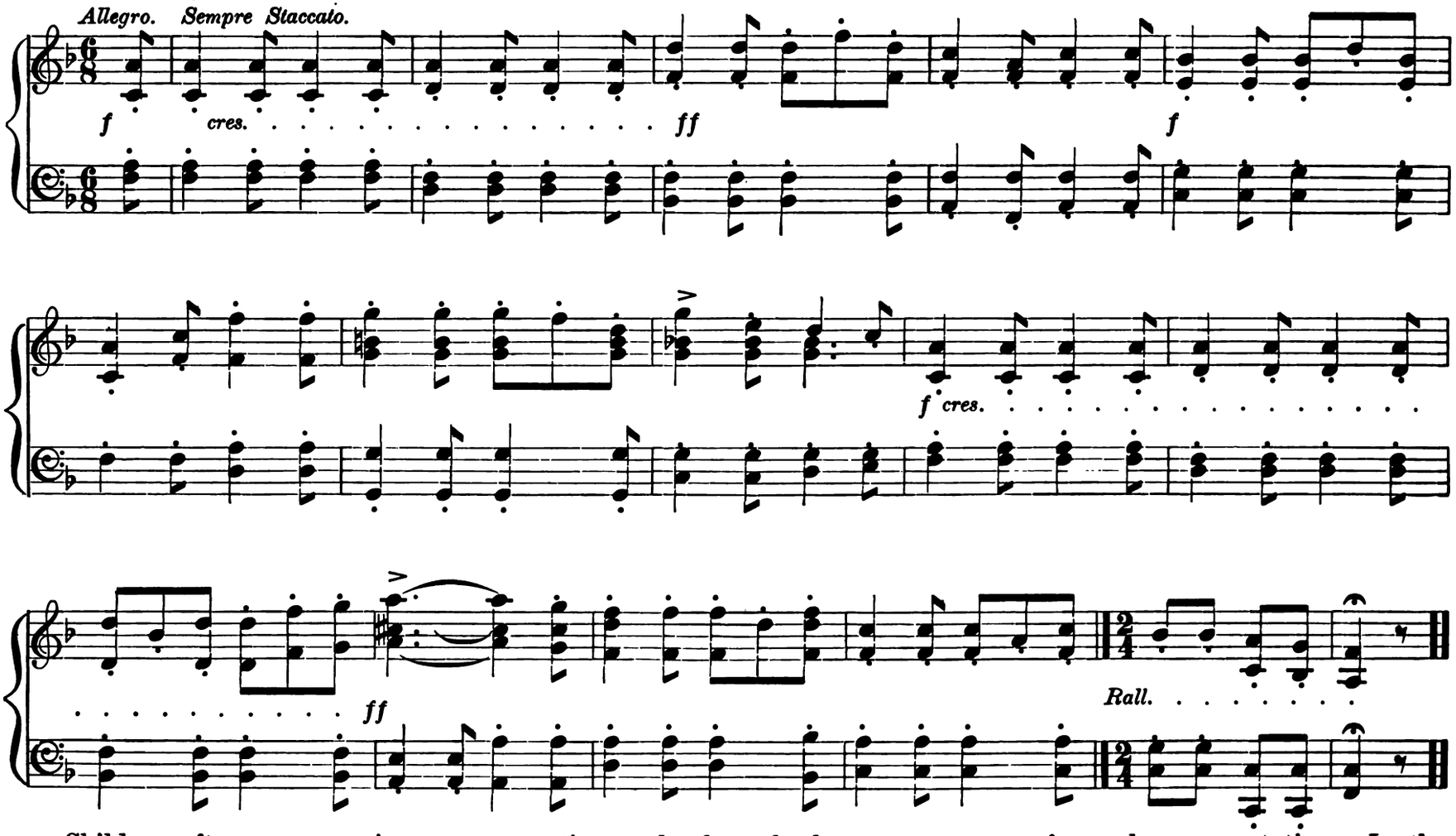
Lively and lightly.



This old German song tells us that the passing year gives new adventure with each season. Time flies with happiness.

THE GALLOPING HORSES.

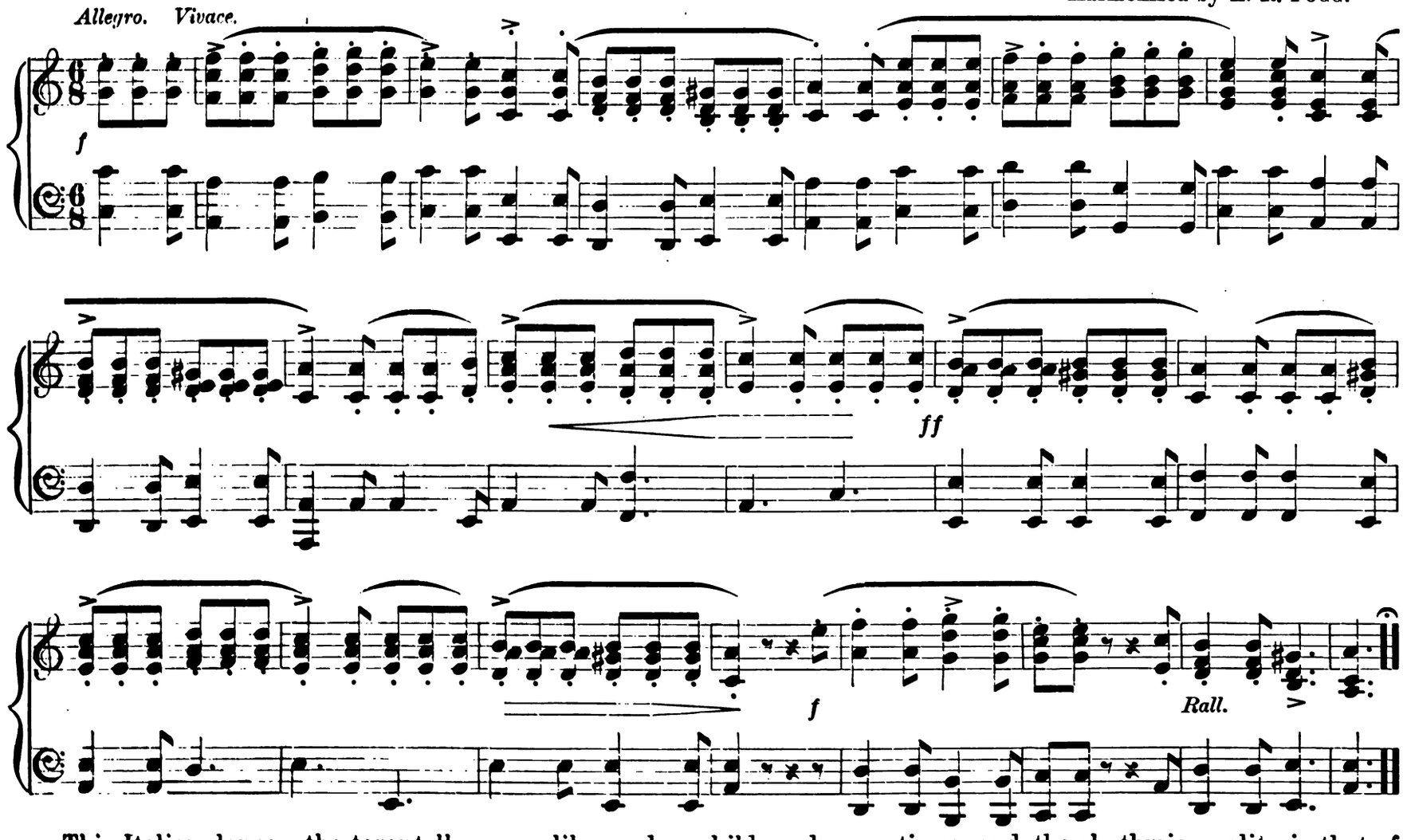
ELIZABETH ROSE FOGG.



Children often express vigorous, energetic moods through the common types for such representation. In the child's world, the usual pattern is the galloping horse. When a little child plays "horse," he wants to go—to go like "mad."

THE WILD HORSES. TARANTELLA.

Harmonized by E. R. Fogg.

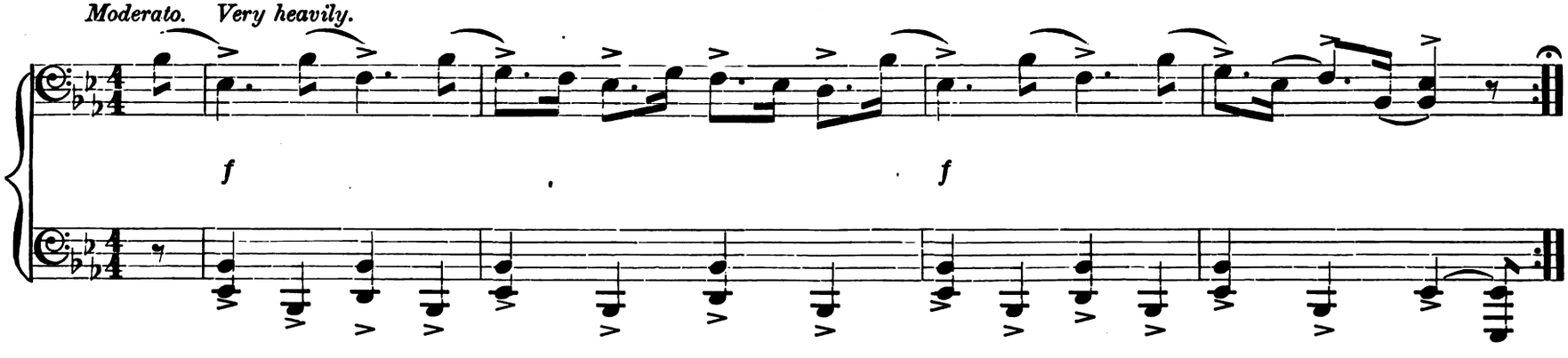


This Italian dance—the tarantella—goes like mad as children do sometimes, and the rhythmic quality is that of galloping horses.

THE ELEPHANTS GO DOWN THE STREET.

THE ELEPHANTS GO DOWN THE STREET.

ELIZABETH ROSE FOGG.



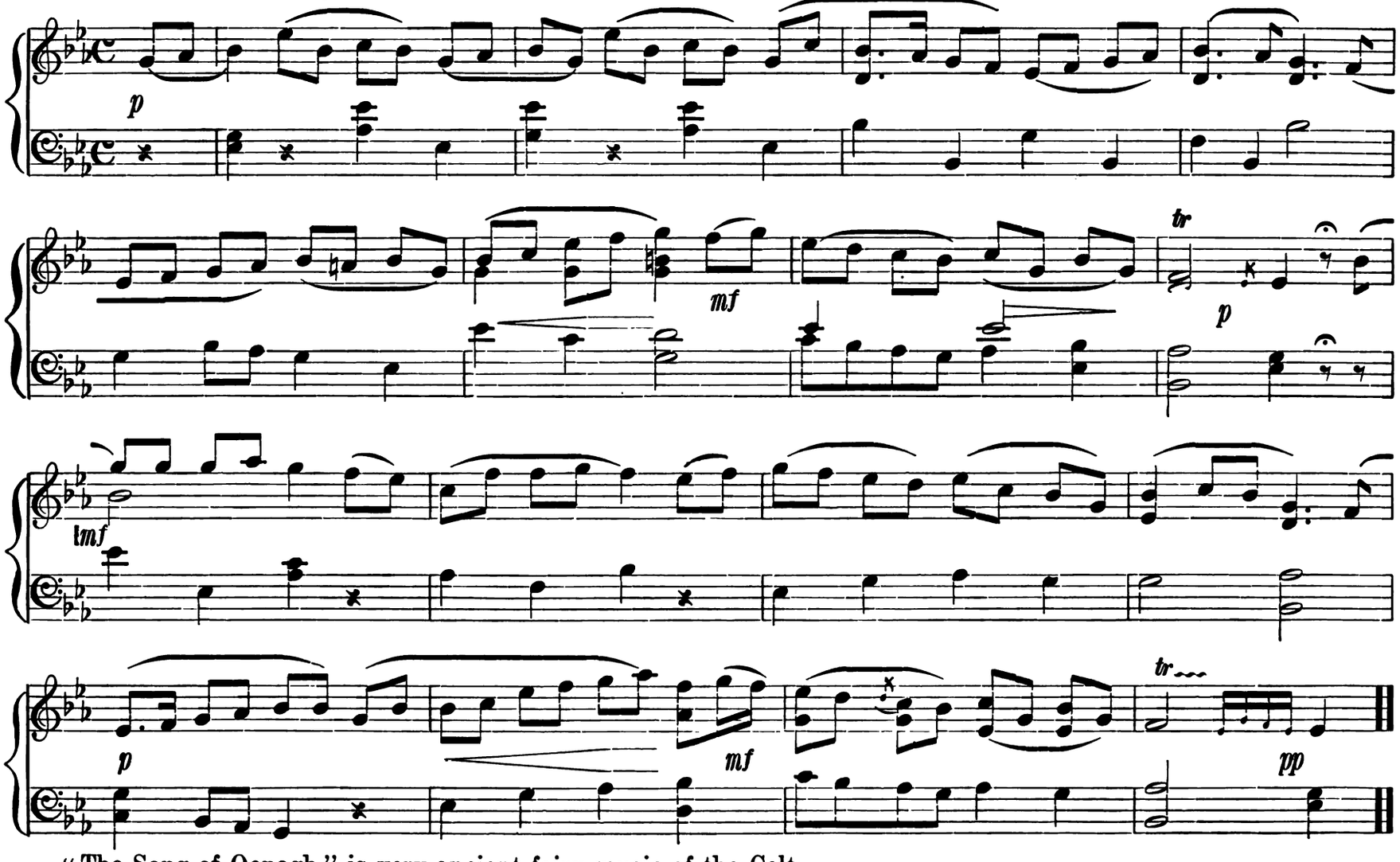
The elephant suggests a very vivid image for the heavy, cumbersome thing that comes swinging along. Even the tiny ones catch the humerous character of this.

NOTE. No appropriate folk music has been found to place opposite this sketch.

A FAIRY SONG OF IRELAND.

Allegretto. Very delicately.

Harmonized by E. R. Fogg.

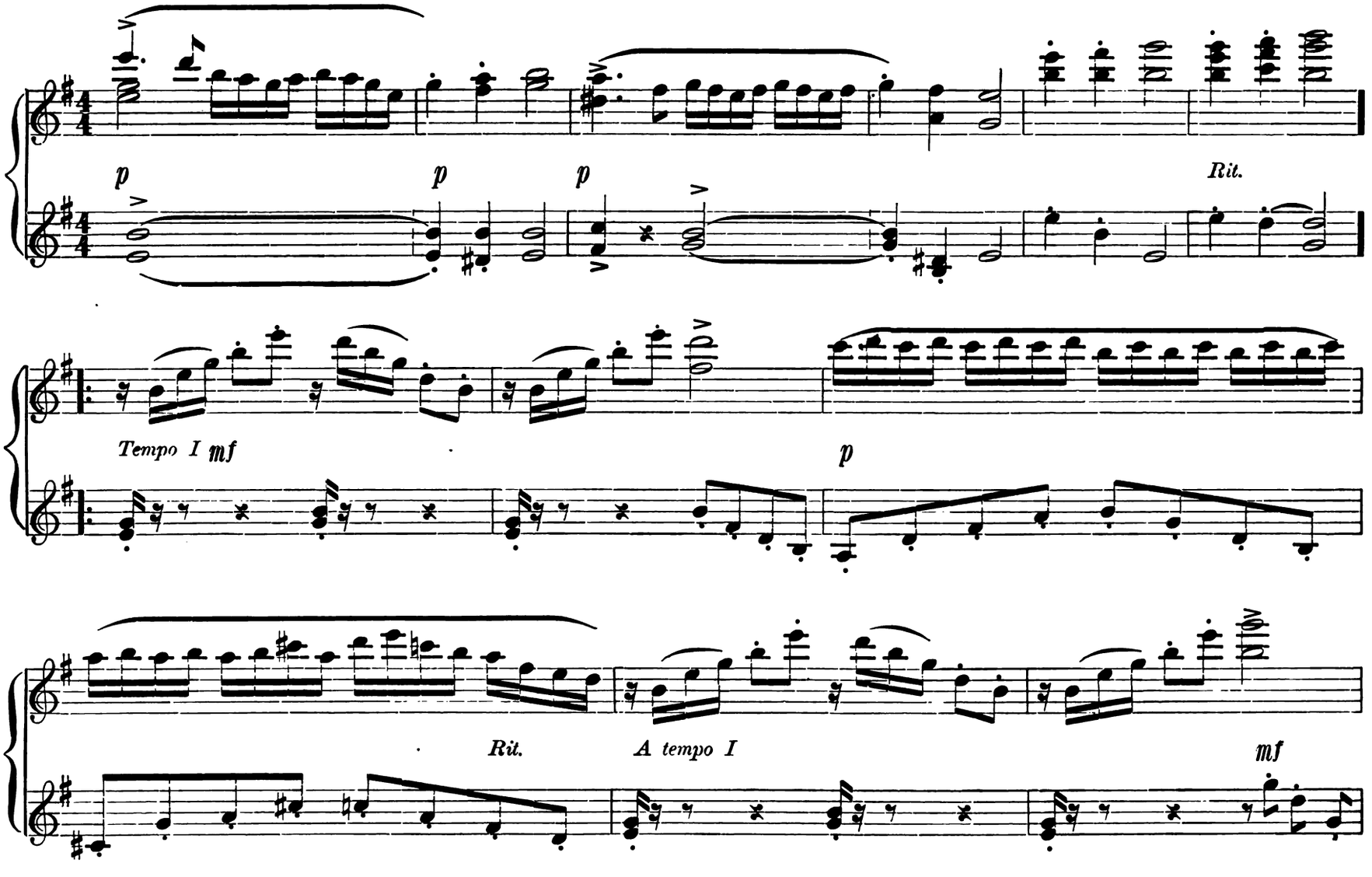


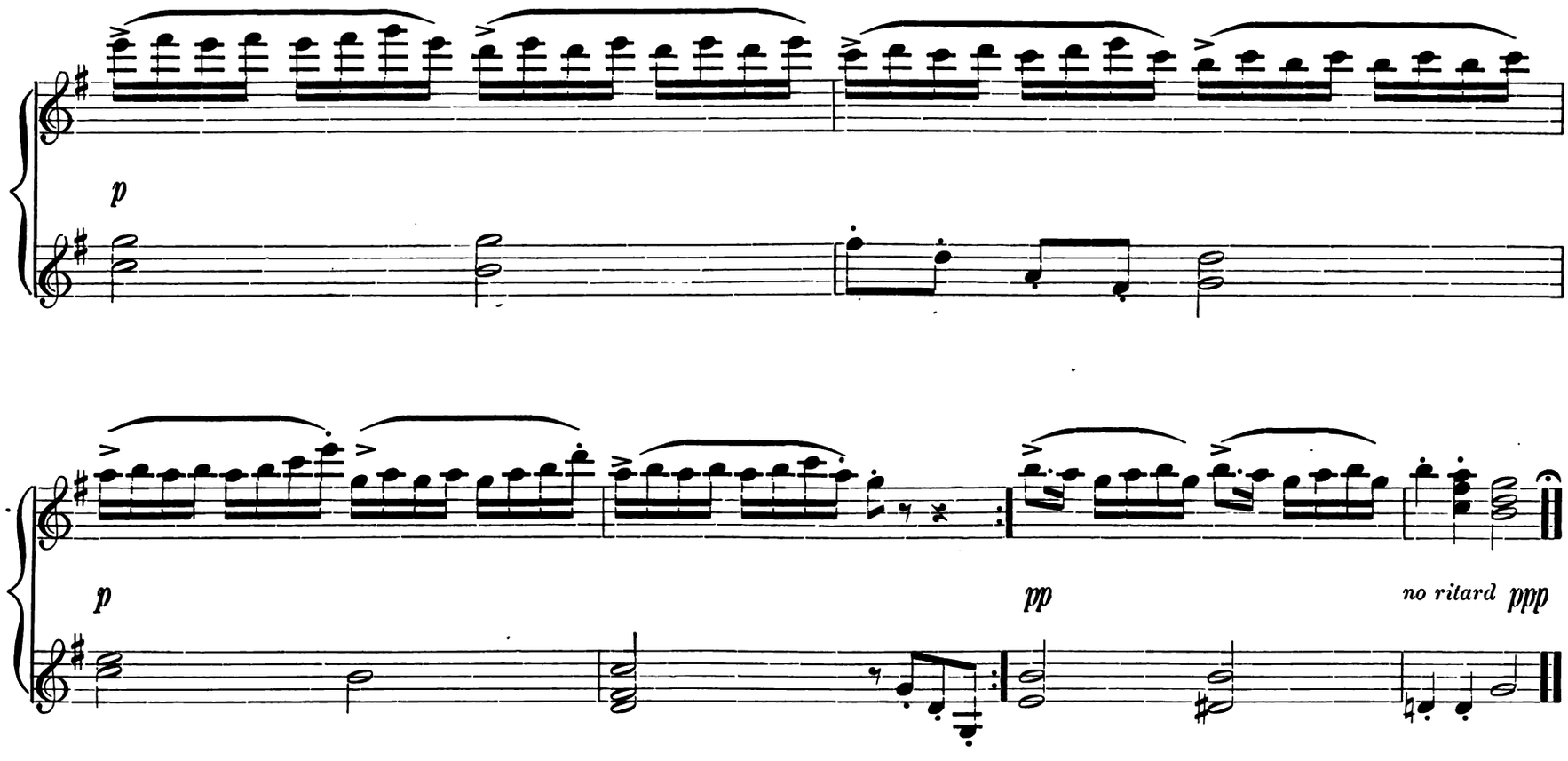
"The Song of Oonagh" is very ancient fairy music of the Celt.

THE FAIRIES ARE DANCING.

Allegro. Lightly.

ELIZABETH ROSE FOGG.





There is nothing that suggests the mysterious things of life so much as the fairy. Children love to play they are fairies, but no grown-up ever sees or knows it—therefore the word and movement. They hide away, then come out to dance in a ring when the heralds call, and after they dance in a ring, they run away as mysteriously as they came.

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